

## White Paper

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A Federated Resource for Eastern Shore Heritage: A Project of the Eastern Shore  
Museum Network

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## Project Activities

Virginia Humanities at the University of Virginia was awarded a one-year planning grant by the National Endowment, Humanities Collections and Reference Resources, Preservation and Access, to develop *A Federated Resource for Eastern Shore Heritage*, hereafter called FRESH. This federated resource links historical archives and artifact collections in fourteen museums and historical societies on Virginia's Eastern Shore. The Eastern Shore of Virginia consists of two counties—Accomack and Northampton--on the Atlantic coast detached from the mainland of Virginia. The 70-mile-long region is part of the Delmarva Peninsula and is separated from the rest of Virginia by the Chesapeake Bay. Building on the existing Eastern Shore Museum Network, the project assessed the holdings of each institution, developed strategies to manage and create access to the holdings, and designed a website to integrate each of the humanities collections, and serve as an access point to information about them.

The Eastern Shore Museum Network was established in 2009 as a means of showcasing the cultural and economic vitality of its fourteen members. Network members agreed that one of their primary goals was to create a forum for sharing their information and resources. It seemed logical given that these resources represented a shared historical context because of their geographical and historical proximity. This provided an opportunity for leveraging their individual collections as part of a larger aggregation that would benefit the general public. The Network members strongly believed that the FRESH project would establish the necessary groundwork for bringing the rich history of the Eastern Shore of Virginia to the public, as well as, students and scholars.

Three major activities comprised the twenty months of this grant period (including an eight month extension). They are: (1). Creation of a detailed assessment of the holdings of the Network members; (2). Development of an intellectual control scheme for the holdings from the perspectives of repository management and public access; and (3). Creation of the initial design of a public access interface providing themes that weave across institutions, yet present individual artifacts in the context of the holding institution.

The partners in this effort now include twelve of the original fourteen Network members as two members withdrew from the project—Delmarva Discovery Center and Tangier History Museum and Interpretive Cultural Center. Virginia Humanities (formerly Virginia Foundation for the Humanities, or VFH), helped establish and continues to coordinate the Network; and the University of Virginia's Institute for Advanced Technology in the Humanities (IATH) has built and maintains the project's technical infrastructure.

The original fourteen members are:

1. Barrier Island Center
2. Cape Charles Historical Society
3. Cape Charles Rosenwald School

4. Delmarva Discovery Center
5. Eastern Shore Public Library
6. Eastern Shore Railroad Museum
7. Eastern Shore of Virginia Historical Society (Ker Place)
8. Eastern Shore Watermen's Museum & Research Center
9. Francis Makemie Society
10. Locustville Academy
11. Museum of Chincoteague Island
12. Northampton Historic Preservation Society
13. Saxis Island Museum
14. Tangier History Museum & Interpretive Cultural Center

### Phase One: Assessment of Holdings (May 2017-June 2018)

The foundation of the FRESH project was laid in 2015 with the very detailed report prepared by a Public History Intern from the University of Virginia. The 2015 report included academic research, on-site visits, and consultation with museum management over a nine-month period, but it did not catalog individual items or suggest the technical means to do so. With the receipt of NEH funding in May 2017, we were able to begin the promised assessment of the collections held by the fourteen members in greater detail.

We were fortunate to hire someone with exactly the right skillset for this work. Melinda McPeck had completed a MA in museum studies in 2016, had worked with at least five of the Network members, and had lived for nearly a decade on the Eastern Shore. She brought both a professional expertise and contextual understanding of the partners and their materials. She organized the work in two broad categories. The first focused on the organization and the second focused on the holdings.

### Methodology

McPeck developed a twelve-page questionnaire for the organizational assessment addressing a broad variety of topics including the annual operating budget, staff size, digitizing standards, and disaster planning, among other topics. Some of this information was collected before the site visit. The questionnaire *Institutional Overview Worksheet* is Appendix A.

McPeck also developed a standard template for the collection of data regarding the holdings of each member called the Collections Assessment Worksheet (Appendix B). The worksheet is based on an assessment rubric (Appendix C), which she modified and added a category on rarity/uniqueness. The rubric could be used for individual objects or groups of objects. In order to keep scoring consistent the first four categories that pertained to collections management functions were given the lowest rating, and that could be applied to a single object. The next three categories pertained more to significance and were given the highest rating that could be applied to a single object. Of particular note for this project is category seven which addresses an item's relative importance to the FRESH project as a whole.

### Collection Survey Assessment Rubric

	Category	Type	Weight
1	Provenance/acquisition	Collection management function	Low
2	Relative closeness to digitization	Collection management function	Low
3	Condition	Collection management function	Low
4	Location	Collection management function	Low
5	Relevance to the mission	Significance	High
6	Rarity/uniqueness	Significance	High
7	Intersection with other Eastern Shore Network members	Significance	High

### Oversight and Communication

During the first six weeks of the project the group agreed upon the creation of a steering committee to include Monika Bridgforth (Barrier Island Center), Miles Barnes (Eastern Shore Public Library), and Stephanie Templin (Kerr Place). Their main goal was to assist with the development of the project themes. Meanwhile, a programmer at the UVA's Institute for Advanced Technology in the Humanities (IATH) set up a web-based project space that runs in Drupal enabling sharing of documents and project information. This approach was preferred over Google docs because it provided more space for materials and a longer term repository.

### Baseline project

Project members agreed with McPeck's recommendation that the first step be to work with two small less established members (nothing cataloged) and two well established members (everything cataloged). Saxis Island and Locustville Academy fit the first description and the Cape Charles Museum and Barrier Island Center fit the second description. During the assessment process she spent two to four days at each site with the first day devoted to meeting staff and completing the *Institutional Overview Worksheet*. This was followed by the survey of the institution's holdings in lots, typically by location. Depending on the size of the collection this process took anywhere from one to three days. With this baseline of the four members in place we affirmed that we were on the right track and that McPeck should proceed in the same fashion with the remaining Network members. She conducted the assessment of the holdings beginning in the summer of 2017 and continuing through spring 2018. The final product of this work was a set of three documents for each member: 1) an institutional overview and collections assessment document; 2) collections assessment Excel workbook; and 3) Priorities and recommendations. They are contained in her detailed report, *Collections Assessment of the Member Organizations of the Eastern Shore Museums Network* (June 25, 2018), Appendix E.

### Technical platform

In the grant application we proposed to create the initial design of a public access interface providing themes that weave across institutions, while also presenting information on the holding institution for each item. We did not predict what kind of underlying system, if at all required,

would make this possible, but we did set out to explore our options. The challenge we faced was the variety of systems used by the Network members to catalog and inventory their collections (e.g. PastPerfect, FileMaker, Evergreen, and Excel), as well as different levels of data maturity.

Two systems we did look at were CollectionSpace and ArchivesSpace, both hosted by Lyraasis. Lyraasis is a full-service technology and services nonprofit. CollectionSpace was designed for use by museums and bore the closest resemblance to PastPerfect, a proprietary software package used by thousands of galleries, libraries, archives, and museums (or GLAM), as well three of the FRESH members. Two of the members use Museum Archive (MusArch) a free software program that runs on Windows but does not provide a federated catalog. We also looked at Islandora, an open source software framework that works especially well for archives and could enable a federated catalog.

Over the past five years or so, University of Virginia Special Collections has adopted the ArchivesSpace platform for its special collections. Built for archives by archivists, ArchivesSpace is an open source archives information management application for managing and providing web access to archives, manuscripts and digital objects. The University of Virginia is a charter member of the ArchivesSpace community, which is international in scope and about a half dozen Virginia-based academic and professional institutions are using ArchivesSpace. Because of our close affiliation with Special Collections and the wide adoption of ArchivesSpace it became a strong contender for the platform of choice. And because it was already in use and instances of it had been stood up by IATH at the University, we could take advantage of the work already done. Also Special Collections staff are knowledgeable about the platform and could provide training in its use.

Members that were using PastPerfect and MusArch employed a metadata standard called Standard Museum Nomenclature. Two members had incorporated this standard into FileMaker Pro and Excel. Otherwise, the amount of consistent metadata cross the membership was uneven. Most included accession or identification numbers, object name, donor, description, measurements, condition, and image if digitized. We requested an export of each organizations full catalog database (if available) in an Excel spreadsheet.

### [Project Themes/taxonomy](#)

The biggest challenge we faced in this project was coming up with common themes that reflected the members' input. We frequently returned to this topic but there was not good way to encourage organic discussion on the larger context uniting these projects. Most members were very familiar with their own collections, less so their fellow member institutions. We did begin by seeding a draft list from subject headings provided by Miles Barnes, formerly of the Eastern Shore Public Library. This list reflected the significant hierarchy found in library cataloging. Sometimes it was too specific or granular and sometimes it was too broad (e.g. Nineteenth Century history). We derived from that larger list a subset of subject headings that avoided the repetition of the library subject headings, and we added terms that were not included in the library subject headings. See Appendix D for a screenshot of the prototype with themes displayed.

## Meetings

During phase one the group had conference calls in May and July 2017. We had three in-person meetings with the Network members on the Eastern Shore on June 12, August 14, and December 4, 2017. A proposed March 2018 meeting did not happen because we were unable to find a date acceptable to all. In early 2018 we requested a no-cost extension to the grant because of personnel changes, namely the PI became executive director of our organization. At that time Sue Perdue was named as PI on the grant, although she had been actively involved with the work as early as May 2017.

## Phase Two: Implementation of ArchivesSpace (July-December 2018)

With the departure of Melinda McPeck in May 2018 we had to consider other short term staffing options to complete the work she began. She concluded her assessment in June 2018 and summarized her findings in a *Collections Assessments of the Member Organizations of the Eastern Shore Museums Network* (see Appendix E). We then brought on to the project a Public History intern from the University of Virginia Kyle Gename. He was a rising third year student working on a MA in Landscape Architecture with a particular interest in cultural landscape. His background in biological science and metadata management were very helpful for this project. He was able to spend an extended amount of time on the Eastern Shore to work with the collections and collect the sample data. But he began by familiarizing himself with the ArchivesSpace platform.

## Prototype

In order to create the federated archive as proposed we determined to use an ArchivesSpace repository set up by IATH at UVA. That is at <http://esmn.iath.virginia.edu:8080/aspace/staff>.

Each repository within ASpace is set up with a default “archiving standard,” which is DACS (Describing Archive Content Standards). This is the official content standard of the U.S. archival community. This is also used by the UVA Library system. We followed the single level optimum rubric within DACS to ensure that we provided a base level of information for each entry, or object.

We decided to input each item as a resource within the repository, as FRESH is a museum network not a museum itself. As such, there are no accessions per se but simply data representing them. For each resource we capture the following

- Reference code element
- Name and location of repository element
- Title element
- Date element
- Extent element
- Name of creator(s) element
- Scope and content element
- Conditions governing access element
- Languages and scripts of the material element
- Administrative/biographical history element

- Access points

We worked with sample data provided by the Barrier Island Center to map their data to the DACS standard listed above. With a successful proof of concept Gename designed a “cheat sheet” to capture the elements listed above for use in the field. Once back in the office he used the sheets to enter the data into the ArchivesSpace site. Data was captured for 53 objects from all of the members except the Francis Makemie Society, the Watermen’s Museum, and the Delmarva Discovery Center. Gename also added keyword elements (or themes) which are stored in the Notes field. A screenshot of the ArchivesSpace site with the display of a record including the objects related themes can be viewed in Appendix D, second image.

For a sample object record exported from ArchivesSpace, see Appendix F. This is a record for a Robert Sellars Rosenwald School ink bottle.

## Meetings

The Network members did not meet in 2018 until late in the fall. We had a conference call on November 8 and a member meeting on November 15, 2018.

## Accomplishments

The project accomplished its three primary aims: They are: (1). Creation of a detailed assessment of the holdings of the Network members which you can see in Appendix E; (2). Development of an intellectual control scheme for the holdings from the perspectives of repository management and public access. See the section on ArchivesSpace implementation outlining the established standards for archival repositories; and (3). Creation of the initial design of a public access interface providing themes that weave across institutions, yet present individual artifacts in the context of the holding institution. The FRESH site can be viewed here

<http://esmn.iath.virginia.edu:8080/aspacespace/staff/search?utf8=%E2%9C%93&q=>

## Audiences

The prototype we developed during the grant period is only accessible to members of the Network and not publicly available. We cannot point to any measurable increase in visitation to the member sites.

## Evaluation

We did not do a formal evaluation with the members of the network. We have some feedback from the two people who worked on site with the members, namely McPeck and Gename. McPeck reported that the differences in the scale of the members had a big impact on their ability to participate. Many operate with minimal funding and some are run entirely on volunteer labor. Almost half of the twelve members have no paid staff members and they operate on an annual budget of less than \$10,000. Only one organization has a full-time staff member who spends at least 50% of their time on the management of collections. Not surprisingly the members that have made the most progress in cataloging and digitizing their collections are those that have grant funds or budget lines to do this work. As it stands, none of the organizations have



adequate staffing or the budget to undertake the necessary work to create a federated catalog. Outside funding and dedicated staff, as well as training will be required to get most of them to this point.

Genname's feedback was along the same lines. He pointed out that each museum had individual needs and resources, as well as different goals for their organization. He stressed that, moving forward, it would be important to have a project manager on site. He also shared the impression that although some locations did not have paid staff, they were not necessarily looking for additional help. They might be content with volunteer labor, and in some cases, might not aspire to having their entire collection cataloged.

## Continuation of the Project

The last meeting of the member network during the grant period was in November 2018. No final decisions were made on next steps at this time. The members did meet on 9 January 2019 when they discussed future steps including possible grants and support that they might apply to for the larger implementation. They also talked about identifying smaller resources to jump start collections cataloging for museums who most need it. They outlined some expected responsibilities of each museum in the network. These included ensuring that each museum has a collections policy in place and is dedicated to making collection processing and cataloging a priority with or without funding. This is necessary for the FRESH project to move forward because it would be incomplete without these catalog records. Future meetings were planned in which they would determine whether the members want to continue on the FRESH project or if there was a greater need to step back and focus on individual collections and needs before applying for an implementation grant at a later point.

## Long Term Impact

Because we developed only a prototype and not a publicly accessible website, we do not have any metrics for the projects use in classrooms or the museums themselves. That would be one of the main objectives of an implementation grant. What impact the pilot has on the members' abilities to attract additional funding remains to be seen.

## Award Products

A pilot project website was produced during the course of the project. It will be supported indefinitely IATH at UVA. It can be found at:

<http://esmn.iath.virginia.edu:8080/aspace/staff/search?utf8=%E2%9C%93&q=>

No funds were raised as a result of this grant



## Appendices

Appendix A: Institutional Overview Worksheet

Appendix B: Collections Assessment Worksheet

Appendix C: Rubric

Appendix D: Screenshots of documentation website and ArchivesSpace

Appendix E: NEH FRESH Assessment Report 6.25.18

Appendix F: Sample ArchivesSpace Object Report

## Appendix A

## ***Institutional Overview Worksheet***

1. Description of the institution - name, date established, major activities, and pertinent information about the institution's history and the history of the collection(s) being surveyed.
2. What is the institution's mission?
3. What is the total size of the institution's staff? (FTE = full-time equivalent)  
  
    \_\_\_\_\_ FTE professionals  
    \_\_\_\_\_ FTE support staff  
    \_\_\_\_\_ student assistants, representing \_\_\_\_\_ FTE  
    \_\_\_\_\_ volunteers, representing \_\_\_\_\_ FTE
4. Which staff members work with the collection(s) being surveyed, and what are their duties? If staffing for the collection(s) is part-time, what portion of the staff member(s)' time is spent on the collection(s) being surveyed?
5. What is the institution's overall budget for all of its activities?
6. Does the institution have a long-range strategic plan? Describe the long-range plan and indicate what topics it covers.
7. Does the institution have plans for expansion or renovation in the foreseeable future?

## **Collections Worksheet**

1. Description of the collection(s) being surveyed. For each category of material, estimate and use the unit of measurement that is most convenient (exact counts are not necessary).

<u>Type of material</u>	<u>Quantity</u>	<u>Unit of measurement</u> (circle one, or specify)
Books (general)		Titles / Volumes
Rare books		Titles / volumes
Archives		Items / linear feet
Manuscripts		Items / linear feet
Scrapbooks		Volumes / linear feet
Serials		Volumes / titles / subscriptions
Newspapers		Volumes / titles / subscriptions
Microfilm/microfiche		Reels / fiche / titles
Photographic prints		Items / linear feet
Photographic negatives		Items / linear feet
Slides		Items / linear feet
Audio recordings		Items / linear feet
Video recordings		Items / linear feet
Film		Reels / linear feet
Maps		Items
Posters		Items
Art on paper		Items
Clothing		Items
Furniture		Items
Household/Domestic Items		Items
Tools		Items
Natural History		Items
Paintings		Items
Toys		Items
Pre-history		Items
Geology		Items
Living Collections		Items
Medical		Items
Sculpture (decoys, metal)		Items
Mechanical Equipment		Items
Other		Items

2. What is the most important areas of these collections? In making this determination, priority may be given to those most heavily used for current activities; those that have long-term research value; and/or those that are rare, unique, or valuable.

3. Does the institution have a written collecting policy?
4. Have the collection(s) been evaluated to determine that everything in the collection(s) is of long-term value to the institution? If there is a collecting policy, do all the items within the collection meet the criteria set out in this policy? Are there any materials that may be candidates for deaccessioning? What are they?
5. At what rate are the collection(s) expected to grow? (e.g., how much new material would be acquired each year?)
6. How frequently are the collections used by staff members and by the public? Determine the average number (e.g., per month or year) and type (e.g., staff, historians, genealogists, students) of people who use the collections.

## ***Cataloging Procedures and Collections Data Management Worksheet***

1. Are collections cataloged according to accepted library and archival practices, as appropriate?
2. What percentage of the collections are cataloged?
3. How are the collections cataloged? Written records? Digital database?
4. If digitally cataloged, which software is being used?
5. Describe a typical catalog record and what information is recorded for each object.
6. How are items categorized? Is standard museum nomenclature or archival descriptions being used?
7. Are item locations indicated in catalog records? Are locations updated as objects move?
8. Describe the steps patrons and/or staff would take to locate materials of interest within the collection (e.g., are indexes, card catalogs, or finding aids available? Or is access dependent on the knowledge of staff members?).
9. Are items marked or tagged with accession numbers or other identifying number?

## ***Digital Imaging Worksheet***

1. Have any of the institution's collections been digitized? Which collections? What was the goal of the project (e.g., to provide short-term or medium-term access, to create digital data that will be preserved over the long term)?
  - a. Was the work contracted out? To whom?
  - b. What procedures were used? Was care taken to minimize handling damage to collections being scanned?
  - c. Are the resulting images of sufficient quality to be successfully used as surrogates for the originals (e.g., are they detailed enough to convey all the pertinent information in the original)?
  - d. How are the resulting digital objects indexed and described? How are they stored? Has the issue of migrating data to new hardware and software over time been considered?
  - e. Have the scanned collections been preserved using traditional preservation methods (e.g., housing in archival boxes/folders, preservation microfilming)? How?
2. If scanning has not been undertaken, is there interest in digital imaging in the future? Are the institution's administrators and governing board familiar with the limitations of digital imaging as a preservation medium?



## ***General Building Worksheet***

1. In what year was the building constructed?\_\_\_\_\_Is the building a historic structure?
2. Have additions or renovations been made to the building?\_\_\_\_\_If yes, describe them and indicate when they were made.
3. Are renovations planned for the building in the future?\_\_\_\_\_If yes, have preservation concerns been addressed with the architect and engineers?
4. What are the predominant materials used in the construction of the building (e.g. wood frame, masonry, steel and poured concrete)?
5. What is the general condition of the building? Has it been well maintained?
  - a. Is there a regular schedule of inspections and maintenance of the building (e.g., roof, drains, plumbing)? If yes, who performs inspections and maintenance, and how often? Is there a written schedule for these activities? Is an ongoing log of building problems kept?
  - b. Is there a history of problems with the building (e.g., roof leaks, pipe leaks, flooding, blown fuses, mold growth)? If yes, use a separate sheet to describe in detail.
6. What is the condition of the interior of the building?
  - a. What are the age and condition of the plumbing system?
  - b. What are the age and condition of the electrical system?
  - c. Does the building have an attic or basement? Are collections stored in these spaces? Are these spaces clean, or cluttered and dirty? Is the basement wet or dry?
  - d. Is there evidence of water leaks inside the building (e.g., around windows, on interior walls, or on ceilings)?
  - e. Is there any history or evidence of rodents, insects, or mold in the building?

7. Does anyone else occupy the building in addition to the repository being surveyed? If yes, what other activities take place in the building and could they pose a hazard to collections?
8. Provide a general description of the building's layout (e.g., number of floors, number and type of rooms on each floor). *[It will be helpful to acquire or draw a plan of the building].*
9. Indicate on the plan all areas where collections are stored within the building.
10. Is there a shortage of collections storage space in the building? If yes, what has been done to address this problem?

## ***External Threats and Water Protection Worksheet***

### External Threats

1. What is the history of natural (e.g., flood, hurricane, fires, earthquake) or man-made (e.g. water main failures, gas leaks, bomb threats) emergencies in the vicinity of the institution?
2. Have external events damaged historical collections in the past? How long ago? What was the extent of the damage?
3. What external threats would most likely cause damage in the future?

### Water Hazards

1. Have the collections undergone significant damage from water (e.g., flooding, water leaks, mold) within the last five years?
2. How old is climate-control equipment and plumbing? Is it well maintained? Are pipes inspected for signs of corrosion, failed seals, or other damage? Is there any history of leaks?
3. Are all collections stored at least 4 inches above floor level in all areas?

## ***Fire Protection Worksheet***

1. Have the collections undergone significant damage from fire within the last five years? If yes, please describe.
2. What types of fire detection devices are installed (e.g., smoke sensors, heat sensors)?
3. Is there an automatic fire suppression system? What is the equipment (e.g., Halon, sprinklers, other)? Is the suppression system regularly inspected and tested? By whom?
4. If there are sprinklers, are they wet pipe, dry pipe, or pre-action?
5. Are portable fire extinguishers available? Where? What type? Are they inspected yearly? Has staff been trained to use them?
6. Is there an evacuation plan for the building?

## ***Security and Access Worksheet***

1. Does the building have an automated intrusion alarm system? What types of alarms are provided (e.g., motion detectors)? Is the system monitored 24-hours a day? By whom?
2. Does the building have window locks and/or alarmed doors?
3. How are use and distribution of keys controlled? Who has keys to the building? Is there a mechanism for distributing and collecting keys for new or terminated employees?
4. Where are the historical collections located within the building? Who has a key to this area? Who can access this area during working hours (e.g., all staff, some staff, the general public)?
5. Describe the current procedures for access to and use of the historical collections:
6. Has a staff member been assigned responsibility for security management?
7. Are there written rules for use of the historical collections, and are these distributed to researchers?
8. Is there a written closing procedure for the building? Who is responsible for checking the building each evening?

## ***Building Environment Worksheet***

### *Temperature and Relative Humidity*

1. What machinery controls temperature and relative humidity? Describe its age and type.
  - a. If the building is air conditioned, does the system also provide humidification and dehumidification? Does the equipment work?
  - b. Does the climate control equipment operate 24 hours a day, 365 days a year in the areas where historical collections are stored?
2. What temperature and relative humidity is the climate control system designed to maintain? Does it do so?
3. What is the average actual temperature and humidity inside the building? Estimate if necessary and indicate prevailing conditions in the summer, winter, and during transition periods in spring and fall.
4. Is the environment in collections storage areas monitored on a regular basis? What equipment is used? Is the equipment regularly calibrated?

### *Light*

1. What are the sources of natural light in collections areas?
2. Is sunlight entering the building controlled to minimize intensity and remove ultraviolet radiation?
3. Are shades, curtains, or blinds shut when sunlight is direct? When the room is not in use? When the building is closed?
4. What type of artificial lighting is used? If fluorescent lights are used, are they shielded to filter ultraviolet radiation?
5. Are lights turned off when collection storage areas are unoccupied?
6. How much light exposure do collections receive (e.g., are they mostly housed in boxes, how frequently are they used, are they exhibited)? How bright is the light? Has exposure been measured using a light meter or a UV meter?

### Pests

1. Is there any history of insects, rodents, or other pests in the building? Is extermination done routinely? What is used? Is it effective? Is it necessary? Is the institution knowledgeable about integrated pest management strategies?
2. Are food and drink prohibited in collections areas?
3. If food is consumed in the building (by staff in offices or a staff room, or during special events), is a closed container provided for food waste, and is the staff instructed to use it?
4. Is garbage removed from the building daily? Immediately following events that include food?
5. Is there a well-planned and supervised housekeeping program? What does it include? Who does the work? Who supervises it and maintains quality?



## Appendix B

**SINGLE OBJECT**

<b>Museum name</b>	
<b>Object ref no.</b>	
<b>Short object name</b>	
<b>Brief object description</b>	

**COLLECTION / SUB-COLLECTION**

<b>Museum name</b>	
<b>Collection/ sub collection name</b>	
<b>Brief description</b>	
<b>Number of items</b>	
<b>Storage space(s)</b>	
<b>Display space(s)</b>	

<b>PROVENANCE / ACQUISITION</b>	<b>POINTS</b>	<b>NOTES</b>
Strong knowledge of the item's history; donation record is well documented	4	
Relative certainty concerning the item's history; donation record is not well documented	3	
Relative uncertainty concerning the item's history; donation record is poorly documented	2	
Little to no certainty concerning the item's history; there is no donation record	1	
<b>ASSESSMENT SUMMARY</b>		

<b>RELATIVE CLOSENESS TO DIGITIZATION</b>	<b>POINTS</b>	<b>NOTES</b>
Item has a catalog record saved and accessible in digital form; item has been photographed	4	
Item has a catalog record accessible in written form; item is photographed	3	
Item has an incomplete catalog record; item is not photographed	2	
Item has no catalog record; item is not photographed	1	
<b>ASSESSMENT SUMMARY</b>		

CONDITION	POINTS	NOTES
Excellent or very good; the object is in an exceptional state of preservation; it is in stable condition with little to no deterioration or damage	4	
Good; the object is in a reasonable state of preservation; it is clean and generally in a stable condition; and deterioration is minor and does not distract from display potential	3	
Fair; the object is in need of some attention before it is displayed	2	
Poor; the object is not structurally sound; it is subject to environmental conditions that cause deterioration and it will be lost if steps are not taken to preserve it	1	
<b>ASSESSMENT SUMMARY</b>		

LOCATION	POINTS	NOTES
Not on display; stored on location in a temperature controlled and secure location in an organized manner in a recorded and known location	4	
On display; location is recorded and known	3	
Not on display; stored on location, but is not organized and location is not recorded	2	
On display; location is not recorded, no temperature control	1	
Not on display; not stored on location	1	
<b>ASSESSMENT SUMMARY</b>		

RELEVANCE TO THE MISSION	POINTS	NOTES
Item is directly relevant to the institution's subject matter and provides substantial utility in achieving the mission	4	
Item is indirectly relevant to the institution's subject matter and provides relative utility in achieving the mission	3	
Item is marginally relevant to the institution's subject matter and likewise provides marginal utility in achieving the mission	2	
Item is not relevant to the institution's subject matter and does not help the institution in achieving its mission	1	
<b>ASSESSMENT SUMMARY</b>		

<b>RARITY/UNIQUENESS</b>	<b>POINTS</b>	<b>NOTES</b>
The item or collection is very rare and is the only one or only a few in existence	4	
The item is rare and is unique to the region	3	
The item is not rare and there are many like this in other collections	2	
The item is not rare and the museum has duplicates within the collection	1	
<b>ASSESSMENT SUMMARY</b>		

<b>INTERSECTION WITH OTHER ESMN INST</b>	<b>POINTS</b>	<b>NOTES</b>
Item pertains to 3 or more categories subscribed to by another ESMN institution	4	
Item pertains to 2 or more categories subscribed to by another ESMN institution	3	
Item pertains to 1 or more categories subscribed to by another ESMN institution	2	
Item pertains to a category unique to the institution	1	
<b>ASSESSMENT SUMMARY</b>		

<b>STATEMENT OF SIGNIFICANCE</b>	
----------------------------------	--

<b>FURTHER RESEARCH AND CONSULTATION</b>	
--	--

## Appendix C

## Appendix C: Assessment Rubric

The detailed assessment that will be at the heart of this proposed project will be based on a pre-established rubric. The following is the current draft of that two-component rubric.

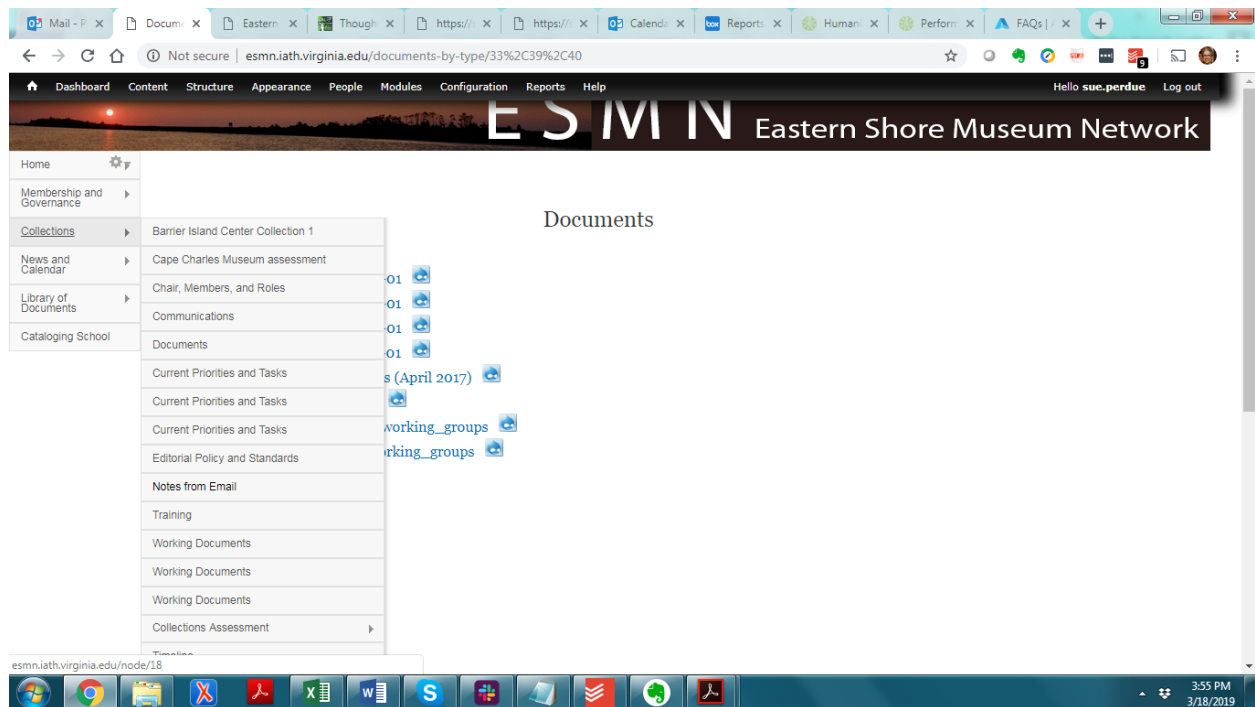
Item Attributes	Points
<u>Provenance</u> <ul style="list-style-type: none"> <li>Strong knowledge of the item's history; donation record is well documented</li> <li>Relative certainty concerning the item's history; donation record is not well documented</li> <li>Relative uncertainty concerning the item's history; donation record is poorly documented</li> <li>Little to no certainty concerning the item's history; there is no donation record</li> </ul>	4 3 2 1
<u>Condition</u> <ul style="list-style-type: none"> <li>Excellent or very good: the object is in an exceptional state of preservation; it is in stable condition with little to no deterioration or damages</li> <li>Good: the object is in a reasonable state of preservation; it is clean and generally in a stable condition; any deterioration is minor and does not detract from display potential</li> <li>Fair: the object is in need of some attention before it is displayed</li> <li>Poor: the object is not structurally sound; it is subject to environmental conditions that cause deterioration and it will be lost if steps are not take to preserve it</li> </ul>	4 3 2 1
<u>Location</u> <ul style="list-style-type: none"> <li>On display; location is recorded and known</li> <li>Not on display; stored on location in a temperature-controlled and secure location</li> <li>Not on display; stored on location in an organized manner in a recorded and known location</li> <li>On display; not organized and location is not recorded (or is unknown)</li> <li>Not on display; stored on location, but is not in a temperature-controlled or secure location</li> <li>Not on display; stored on location, but is not organized and location is not recorded (or is unknown)</li> <li>Not on display; not stored on location</li> </ul>	1 1 1 0 0 0 0
<u>Notes:</u>	<b><u>Total:</u></b>

<b>Content &amp; Utility</b>	<b>Points</b>
<u>Intersection with other ESMN institutions</u>	
• Item pertains to 3 or more categories subscribed to by another ESMN institution	4
• Item pertains to 2 or more categories subscribed to by another ESMN institution	3
• Item pertains to one other category subscribed to by another ESMN institution	2
• Item pertains to a category unique to this institution	1
<u>Relative closeness to digitization</u>	
• Item has a catalog record saved and accessible in digital form; item has been photographed	4
• Item has a catalog record accessible in written form; item is photographed	3
• Item has an incomplete catalog record; item is not photographed	2
• Item has no catalog record; item is not photographed	1
<u>Relevance to the mission of the institution</u>	
• Item is directly relevant to the institution's subject matter and provides substantial utility in achieving the mission	4
• Item is indirectly relevant to the institution's subject matter and provides relative utility in achieving the mission	3
• Item is marginally relevant to the institution's subject matter and likewise provides marginal utility in achieving the mission	2
• Item is not relevant to the institution's subject matter and does not help the institution in achieving its mission	1
<u>Notes:</u>	<b><u>Total:</u></b>

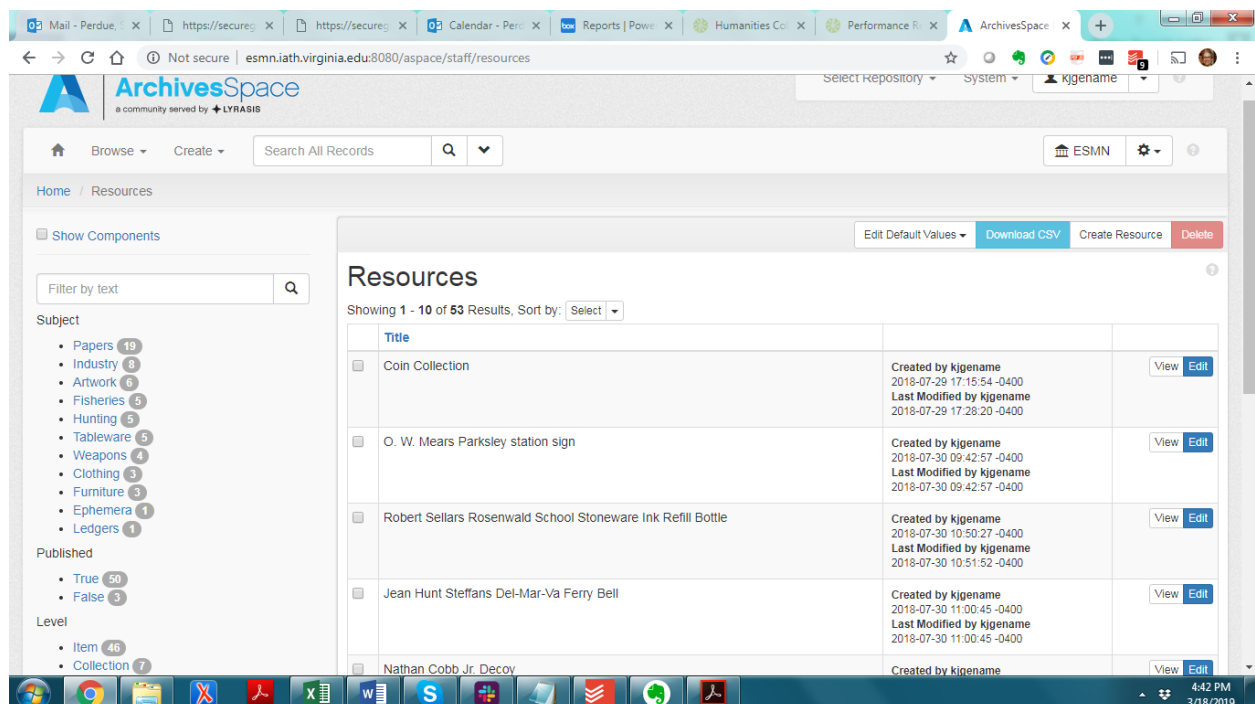


## Appendix D

Project documentation website in Drupal-based platform (<http://esmn.iath.virginia.edu/>)



ArchiveSpace repository for Eastern Shore Museum Network



Subject heading (from previous screen shot) for thematic search

## Subject

- Papers 19
- Industry 8
- Artwork 6
- Fisheries 5
- Hunting 5
- Tableware 5
- Weapons 4
- Clothing 3
- Furniture 3
- Ephemera 1
- Ledgers 1

## Published

- True 50
- False 3

## Level

- Item 46
- Collection 7

## Appendix E

Collections Assessments of the Member Organizations of the  
Eastern Shore Museums Network

By: Melinda McPeck

June 25, 2018

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## Introduction:

The Eastern Shore Museums Network (ESMN), in partnership with the Virginia Foundation for the Humanities (VFH) and the University of Virginia's Institute for Advanced Technology in the Humanities (IATH), recently began laying the groundwork to provide greater public access to the collections held by the member organizations. The ESMN was formed in 2009 to collectively leverage resources and achieve common goals that might be difficult for individual organizations to achieve on their own. One of the primary goals of the ESMN is to help preserve and promote public understanding of Eastern Shore history and culture. To achieve this goal, the ESMN is in the planning phase of creating a federated resource to bring together the rich history of the Eastern Shore through a web-based catalog of the collections of the member organizations.

The first step in this process was to gain a better understanding of the scope and depth of the collections held by each member organization. Although preliminary assessments were conducted in the past, a thorough evaluation of each organization's collection and collections documentation has not been completed. In order to move closer to the creation of a federated catalog, a complete assessment of the collections of each organization was undertaken.

## Assessment Process and Methodology:

An assessment of the holdings of twelve of the participating ESMN organizations was conducted from June to September 2018. The assessment process consisted of two steps: 1) an organizational collections assessment questionnaire and 2) an in-depth survey of the holdings by review units. Each assessment typically consisted of two – four days spent on-site. The first day was dedicated to meeting with staff and completing the organizational assessment questionnaire. Depending on the size of the collection, one to three days were then spent examining and surveying all institutional holdings in lots, typically by location.

### Organizational Collections Assessment:

The organizational collections questionnaire was completed on the first day of each site visit. The assessor asked staff a series of questions relating to nine different topics. The intent of the questionnaire was to gain a better understanding of not just the collections of each organization, but the organization as a whole and how the collections fit within the larger scope of the organization. The nine areas addressed were:

- 1) **Institutional:** questions regarding the mission and vision of the organization, staffing roles and responsibilities, annual budget, and long-range planning
- 2) **Collections:** examined the estimated number of collections within a specific category, if the organization has and adheres to a written collections policy, the most significant items in the collection, anticipated growth of the collection, and level of use of the collection
- 3) **Cataloging Procedures and Collections Data Management:** how the organizations collections have been cataloged in the past and currently, if a written or digital format has been used, what type of digital system is being used, what type of information is recorded in the catalog record, how much of the collection has been cataloged, if standard museum nomenclature is being utilized, if items have been marked, and how the collections are accessed

- 4) **Digital Imaging:** addressed how much of the collection has been digitized, what formats are being used, how the work is being carried out, and how the digital assets are being stored
- 5) **General Building:** the number, description, age, layout, condition, and renovation of the buildings in the care of each organization and where collections are located and stored in each of the buildings
- 6) **External Threats and Water Protection:** evaluated past damage and potential risks associated with natural and man-made disasters and water threats
- 7) **Fire Protection:** examined any damage caused by fire in the past, the type of fire protection present and potential fire risks to the building(s) and collections
- 8) **Security and Access:** examined security procedures, access to collections and potential risk to collections due to security and/or access issues
- 9) **Building Environment:** evaluated systems and procedures for controlling and monitoring temperature and humidity, light and pests

### Survey of Collections:

The second part of the assessment process consisted of an in-depth survey of the holdings of each institution. Depending on the size of the collection, the survey generally took between 1 – 3 days. Collections were evaluated in units (i.e., storage shelving unit, box, exhibit section, all living collections, etc.) by location or item type. The location, number of items and general description of items for each unit was recorded and a scoring system based on a pre-established rubric was used to evaluate each unit in four categories pertaining to collections management and three categories relating to historical significance. The categories and scoring rubric can be seen in Figure 1. The categories pertaining to Collections Management were scored according to the object with the **lowest** score in a unit so that objects with potential collections management issues could be identified. The categories relating to historical significance were scored according to the object with the **highest** score in a unit in order to highlight objects of significant historical value.

### Report Organization

This first section of this assessment report is organized by institution and includes 1) an institutional overview 2) collections summary and 3) summary of cataloging procedures and data management systems for each participating organization.

The second section of the report is a high-level summary of the collective findings and recommendations from the assessments. The questionnaires and completed surveys were analyzed and summarized to help guide the next steps for the creation of federated cataloging resource for the ESMN member organizations.

**PROVENANCE/ACQUISITION**

Strong knowledge of the item's history; donation record is well documented	4
Relative certainty concerning the item's history; donation record is not well documented	3
Relative uncertainty concerning the item's history; donation record is poorly documented	2
Little to no certainty concerning the item's history; there is no donation record	1

**RELATIVE CLOSENESS TO DIGITIZATION**

Item has a catalog record saved and accessible in digital form; item has been photographed	4
Item has a catalog record accessible in written form; item is photographed	3
Item has an incomplete catalog record; item is not photographed	2
Item has no catalog record; item is not photographed	1

**CONDITION**

Excellent or very good; the object is in an exceptional state of preservation; it is in stable condition with little to no deterioration or damage	4
Good; the object is in a reasonable state of preservation; it is clean and generally in a stable condition; and deterioration is minor and does not distract from display potential	3
Fair; the object is in need of some attention before it is displayed	2
Poor; the object is not structurally sound; it is subject to environmental conditions that cause deterioration and it will be lost if steps are not taken to preserve it	1

**LOCATION**

Not on display; stored on location in a temperature controlled and secure location in an organized manner in a recorded and known location	4
On display; location is recorded and known	3
Not on display; stored on location, but is not organized and location is not recorded	2
On display; but location is not recorded	2
On display; location is not recorded, no temperature control	1
Not on display; not stored on location, no temperature control	1

**RELEVANCE TO THE MISSION**

Item is directly relevant to the institution's subject matter and provides substantial utility in achieving the mission	4
Item is indirectly relevant to the institution's subject matter and provides relative utility in achieving the mission	3
Item is marginally relevant to the institution's subject matter and likewise provides marginal utility in achieving the mission	2
Item is not relevant to the institution's subject matter and does not help the institution in achieving its mission	1

**RARITY/UNIQUENESS**

The item or collection is very rare and is the only one or only a few in existence	4
The item is rare and is unique to the region	3
The item is not rare and there are many like this in other collections	2
The item is not rare and the museum has duplicates within the collection	1

**INTERSECTION WITH OTHER ESMN INST**

Item pertains to 3 or more categories subscribed to by another ESMN institution	4
Item pertains to 2 or more categories subscribed to by another ESMN institution	3
Item pertains to 1 or more categories subscribed to by another ESMN institution	2
Item pertains to a category unique to the institution	1

Figure 1. Collections Survey Assessment Rubric

# Barrier Islands Center

## Institutional Overview

The mission of the Barrier Islands Center (BIC) is to preserve and perpetuate the unique culture and history of Virginia's Barrier Islands through education and the collection and interpretation of artifacts. The BIC was founded in 1996. The organization purchased the Almshouse Farm property in 2000 and restored the 1890's Almshouse to house the Center. BIC opened to visitors in 2002.

The BIC is a non-profit organization dedicated to highlighting Virginia's unique coastal history through exhibits with over 7,500 artifacts artfully displayed to tell the stories of the men and women who lived, worked and played on the barrier islands. The BIC is open year-round, Tuesday – Saturday, 10AM-4PM. In addition to exhibits, the BIC offers a range of educational programs for children and adults, and major events include an Oyster Roast in November of each year and Art and Music on the Farm every Memorial Day Weekend.

The bulk of the collection was acquired in 2001-2002 after BIC acquired the Almshouse Farm property. The BIC also received additional large donations in 2004 and 2005. A significant portion of the collections are on loan to BIC (some are long-term loans from other organizations i.e. USCG).

The staff consists of 5.5 FTE paid employees and 3 FTE interns/volunteers. The Center's Director, Monika Bridgforth, is the staff member primarily in charge of collections and approximately 20% of her time is dedicated to collections. The Executive Director, Laura Vaughan, oversees collections activities. The BIC typically has a summer intern and student assistant who assist with collections projects.

BICs annual budget for 2017 was \$646,000. Of the overall budget, \$5000 is line itemed for digitization projects, \$400 for curatorial supplies, and \$10,000 for student focused exhibits (funds student intern and assistant).

## Collections Summary

The BIC has approximately 4,000 objects in its care. Of those, approximately 10% are on loan to the institution. The collection consists primarily of documents, photographs, books, archaeological materials, and household and maritime artifacts that relate to the Barrier Islands of Virginia. The most significant objects in the collection are those that have a direct link to the islands and help tell the story of what it was like to live on the Barrier Islands. Some highlights include: Sears & Roebuck furniture from Hog Island, Cobb Hotel Journal, Lighthouse Ledger, Gate from Mockhorn Lodge, Boats, Children's boats, Cobb decoys, Harp, and Nathan Cobb Chest.

The BIC has a written collections policy that guides the collecting practices of the organization. On average, the BIC accepts approximately 20-25 accessions per year. Older collections have been evaluated against the collections policy criteria and some items have been identified for deaccessioning. Loans have also been evaluated and in some cases have been returned. Many loans, such as items from the USCG, are long-term. The BIC receives research requests from the public/researchers about once a month. The staff use the collections about once a week for exhibit

and program planning. The BIC receives approximately six inquiries per year from the local community and donors enquiring about donated collections.

<b>Type of material</b>	<b>Quantity</b>	<b>Unit of measurement</b>
Books (general)	400	Titles
Rare books	10	Titles
Archives	12	Items
Manuscripts/Documents	520	Items
Scrapbooks		Volumes
Serials		Titles
Newspapers		Titles
Microfilm/microfiche		Reels
Photographic prints	1500	Items
Photographic negatives	200	Items
Slides	100	Items
Audio recordings	50	Items
Video recordings	50	Items
Film		Reels
Maps	20	Items
Posters	3	Items
Art on paper	12	Items
Clothing/Textiles	35	Items
Furniture	30	Items
Household/Domestic Items	200	Items
Tools	100	Items
Natural History	40	Items
Paintings	5	Items
Toys	10	Items
Pre-history/Archaeology	600	Items
Geology		Items
Living Collections		Items
Medical	10	Items
Sculpture (decoys, metal)	50	Items
Mechanical Equipment	10	Items
Maritime	100	Items
Musical Instruments	3	Items

Table 1. Breakdown of Objects in the BIC Collection by Type

## Summary of Cataloging Procedures and Data Management Systems

The BIC collections have mostly been cataloged according to accepted library and archival practices. Cataloging originated with paper records and transitioned to the use of a digital database

(PastPerfect). An accession and loan register have been, and continue to be, used to record incoming accessions/loans.

There is basic information recorded for approximately 95% of objects received by BIC after 2003. Loans and items donated prior to 2003 are still being entered in PastPerfect, but there are paper catalog records for most of these items. Approximately 50% of the overall collections have been cataloged in PastPerfect.

BIC is using the standard fields in PastPerfect with no customization. The digital records contain varying levels of detail, but for most items basic information including the accession and object #, object name, a basic description, and donor are completed. PastPerfect contains an integrated lexicon for object classification and naming based on Chenhall's system for classifying human-made objects (current version is Nomenclature 4.0 for Museum Cataloging). This classification system of standard museum nomenclature is currently being used, but this was not the case in the past. A student is currently working on updating records to include the classification hierarchy and object names utilized in standard museum nomenclature.

Many objects in the collection have been marked with either a paper tag or permanently labeled with an accession number using archival ink and B72/B67 as barrier layer and top coat. Specific object locations have not been established or indicated in PastPerfect. Access to the collections is dependent on the knowledge of staff. Staff can review the database and perform basic searches, but without designated locations, staff must have a general sense of where to find things based on their knowledge of the collection.

Digitization has been incorporated into the intake process, so all new photo accessions are scanned and images have been taken for items accessioned in 2016/17. Digital images have also been taken of items on display. Only a small percentage of images are currently attached to PastPerfect records, but digitizing and attaching images/scans to records is underway. There is a line-item in the BIC budget for digitization, so the BIC anticipates this work will continue. Digital images and scans are stored on a shared (Dropbox) file by subject.

## Cape Charles Historical Society

### Institutional Overview

The mission of the Cape Charles Historical Society is to build awareness and pride in the cultural, technical, and historical diversity of the Eastern Shore, particularly Cape Charles; to create a community center for the presentation of educational programs of interest and importance to the community, energizing residents to build a stronger future; to preserve local and regional historic structures, artifacts, and oral history for tomorrow's citizens; and to support a regional historic archive and research office for collecting, organizing, documenting, and analyzing historic materials.

The Cape Charles Historical Society (CCHS) was incorporated in 1986. In 1993, Delmarva Power and Light donated the power plant building to the Society for use as a museum, and the Cape Charles Museum opened in April 1996. The museum is funded mostly through memberships, fundraisers, and donations. No admission is charged. Since the Museum's opening the CCHS and Museum has also served as the town's welcome center. The museum is open 7 days a week from mid-April through November and is

closed for the winter months. Events and programs include rotating exhibits, lectures, hosting field trips from local schools and senior groups, and two major fundraising events – the Shrimp Boil in the spring and Oyster Roast in the fall.

The collections of the CCHS were acquired primarily through donations though some items – such as postcards, photographs, and ship models have been purchased and many of the photographs in the collection were obtained from other institutions. The collections primarily focus on the town of Cape Charles, the railroad and associated modes of transportation that had a vital impact on the formation of the town.

The CCHS staff consists of 2.75 FTE paid professional and support staff and 20 volunteers representing approximately 3 FTE employees. The museum's President, Marion Naar (20%), Vice President, Bill Neville (5%), and Director, Kimb Denny (5%) are the primary personnel who work with collections. Marion Naar and Kimb Denny maintain the museum collections database and digital image collections, Bill Neville conducts research on objects, answers questions from the public and researchers, and assists with cataloging, Kimb Denny oversees the daily activities involving the collections (new accessions, preservation issues, etc.).

CCHSs annual operating budget for 2017 was \$61,000. The CCHS also has an endowment fund and other restricted funds including a fund for archives/collections. The CCHS would like to add an annex that would enable them to display the country store collection and tell the story of the Chesapeake Bay Impact Crater. Although architectural plans have been drawn for this annex and funds sought, funding has not been obtained so this may not occur in the near future.

## Collections Summary

The CCHS has over 8,000 objects in its care. The collections of the CCHS consist of photographs, documents, ephemera and objects relating to the town and its formation. Much of the collection's focus is on the modes of transportation that shaped the town - the railroad, steamers, ferries, and the Chesapeake Bay Bridge Tunnel (CBBT). In 2005, the Museum partnered with the Town of Cape Charles to purchase a large Country Store collection which had been on display for many years in the Carlson's antique store, a local business in town. The most significant items in the collection are the steamer, ferry, and CBBT ephemera which are unique to the region. The photo collections, while many are duplicates from other collections, are extensive and hold tremendous research value.

The CCHS has a written collections policy, but it is not always adhered to when donations are evaluated for acceptance into the collection. Not all items in the collection meet the criteria established in the collections policy. Some items that could be considered for deaccession would be ephemera and objects that may be historical, but do not have a strong connection to Cape Charles or the Eastern Shore and objects that are in poor condition. Many items in the Country Store collection do not have a connection to the Eastern Shore. If a space to display these items cannot be obtained, the museum might consider deaccessioning some of this collection. The museum is trying to limit growth and looking to revise the collections policy to account for a lack of storage space. Approximately 10-30 items are donated or purchased per year.

The museum staff typically mounts three temporary exhibitions per year using the museum's collections. The CCHS receives about six requests per year from academic researchers and another



dozen requests for information from the website or Facebook. The CCHS also receives 1-2 requests per month from local and visiting individuals and organizations with ties to Cape Charles. Most of the requests are for images.

<b>Type of material</b>	<b>Quantity</b>	<b>Unit of measurement</b>
Books (general)	12	Titles
Rare books/booklets	255	Titles
Archives	5	Items
Manuscripts/Documents	1300	Items
Scrapbooks	52	Volumes
Serials	45	titles
Newspapers	120	titles
Microfilm/microfiche		Reels
Photographic prints	3144	Items
Photographic negatives	20	Items
Slides	904	Items
Audio recordings	136	Items
Video recordings	12	Items
Film		Reels
Maps	120	Items
Posters	40	Items
Art on paper	10	Items
Clothing	20	Items
Furniture	10	Items
Household/Domestic Items	100	Items
Tools	20	Items
Natural History		Items
Paintings		Items
Toys	10	Items
Pre-history	20	Items
Geology		Items
Living Collections		Items
Medical	12	Items
Sculpture (decoys, metal)		Items
Mechanical Equipment	10	Items
Other- Country Store	1634	Items
Other- Boat and Train Models	50	Items

Table 2. Breakdown of Objects in the CCHS Collection by Type

### Summary of Cataloging Procedures and Data Management Systems

The CCHS collections have been cataloged according to accepted library and archival practices. The museum designed a relational database in Filemaker Pro that is similar to PastPerfect and contains

accession data, loan data, and catalog records. Approximately 85% of the collection has been cataloged.

Each record starts with the accession record where donor information is recorded along with a description of the overall gift or purchase. Each item that is part of the accession is given a unique id and a catalog record is completed for each item. The catalog record contains: accession number, id number, object name, description, measurements, image, date, collection, condition, condition notes, caption, donor, donor year, inscriptions, value, location, medium, subject, original source, and fields to indicate if the item is on exhibit or has been on exhibit. The country store (CS) collection is in a separate database file but with similar fields, just not as detailed. The CS collection is under one accession number and can be merged into the primary collections database.

The primary collections database did not originally utilize standard museum nomenclature, but the hierarchical categories have been added in recent years and new accessions are being organized using standard museum nomenclature. The country store database uses standard museum nomenclature for object item names, but does not utilize the full hierarchical categories.

Locations are designated and indicated in the catalog record, aside from many of the photos which are stored by object id # order in binders. Locations have not always been updated as objects are put on and taken off exhibition. A spot check of locations showed that most locations indicated in the database were correct, but there were enough discrepancies to warrant a more complete inventory to verify locations.

Access to collections requires contact with museum staff. Usually a first step is for staff to search the collections database. In the case of the photograph collections, descriptions are not always detailed in the database and finding a particular image may require physically going through binders or digital image files. In addition, board members Marion Naar and Bill Neville have a great depth of knowledge regarding the holdings and often know if the CCHS has certain items or not and what the various collections contain and where to begin looking.

Most objects have been tagged with their object id using tied on paper tags or in the case of photographs and paper items object ids have been written on in pencil. Newer items have numbers written on with an archival marking pen, but no barrier layer is being used, i.e. B-72. Some items – especially items on exhibit have been separated from their tags.

Approximately 90% of the collections have been digitized. Most objects, including all of the country store collection, have been photographed. The photographs are of varying quality and mostly used for documentation/identification purposes. Most photographs have been scanned and also vary in quality, but are reproducible for display. Since most of the photographs exist in hard copy (either original image or high-quality print) the digital data was created to provide access and documentation, not necessarily for long-term preservation.

Items were photographed using digital cameras and scanned with personal flatbed scanners. In some cases, scans are very detailed; others were done years ago and are not of the same quality. Most photographs are scanned at 300 or 600 dpi. Most digital images and scans are embedded in the corresponding catalog record. They are also stored in a separate image file(s) by object id and/or by subject. The images are stored on the CCHS collections computer in the Bloxom Station as well as two

off-site external drives. The CCHS computer and one of the off-site external drives are auto backed up. If the scanned photographic print is the only version owned by the CCHS it is stored as if an original photograph in archival sleeves and binders.

## Cape Charles Rosenwald School Restoration Initiative

### Institutional Overview

The purpose of the Cape Charles Rosenwald School Restoration Initiative (CCRSRI) is as follows:

- To serve as an alliance for preservation of the history of the Cape Charles Rosenwald School, its faculty, staff and alumni.
- To restore and renovate the Cape Charles Rosenwald School to the point that it can be used for the community good by current and successive generations.
- To provide historical, cultural and educational activities related to the history of the Cape Charles Rosenwald School, its faculty, staff, alumni and community.
- To provide and encourage resident access to and participation in entertainment and cultural enrichment activities.
- To promote cultural heritage awareness, preservation, and involvement among residents in the Town of Cape Charles, Northampton County and the entire Eastern Shore.

The CCRSRI was established in 2010. The initial catalyst for its formation was to try to purchase and restore the original school building which is still standing. Negotiations for the purchase are ongoing, but at this point the organization does not own the school building. The Initiative has 13 Board members and holds a well-attended annual meeting for alumni and other supporters. The CCRSRI was instrumental in getting a State historic marker placed at the Cape Charles Elementary School in 2011. The Initiative is currently involved in a Virginia Foundation for the Humanities funded Project “Voices from Over the Hump – An Oral History of the Cape Charles Elementary School” for the ongoing work of documenting in word and film the history of the school’s community. At present, 17 alumni and faculty have been interviewed and most of their interviews are recorded on digital audio, DVD, and transcriptions.

The CCRSRI has no paid staff and is run by 7-10 active volunteers who represent .25 FTE staff person. The organization’s annual budget is approximately \$3,000. Aside from a few books and the oral history project materials, the Initiative does not own any collections. Board Member Linda Schulz is overseeing the collections developed as part of the oral history project (audio, video, transcripts). There are members in the community and alumni who may have objects associated with Cape Charles Elementary, but none have been formally donated to CCRSRI.

### Collections Summary

The oral history collection will form the foundation of the Initiative’s collections. There are objects and photographs associated with the school that the CCRSRI hopes to document before they are lost. However, until the organization has a facility, there is no plan to actively collect objects.

Type of material	Quantity	Unit of measurement
Books (general)	2	Titles
Rare books		Titles
Archives		Items
Manuscripts		Items
Scrapbooks		Volumes
Serials		Volumes
Newspapers		Volumes
Microfilm/microfiche		Reels
Photographic prints		Items
Photographic negatives		Items
Slides		Items
Audio recordings	13	Items
Video recordings	14	Items
Film		Reels
Maps		Items
Posters		Items
Art on paper		Items
Clothing		Items
Furniture		Items
Household/Domestic Items		Items
Tools		Items
Natural History		Items
Paintings		Items
Toys		Items
Pre-history		Items
Geology		Items
Living Collections		Items
Medical		Items
Sculpture (decoys, metal)		Items
Mechanical Equipment		Items
Other: Transcripts	13	Items

Table 3. Breakdown of Objects in the CCRSRI Collection by Type

## Summary of Cataloging Procedures and Data Management Systems

The oral history collection is a native digital collection. Video and audio files are MP3 and DVD files and transcripts are MS Word files. The collection has not been formally cataloged. The oral history documents are stored on multiple external drives and have been distributed to other local organizations. They are also available online through the Eastern Shore Public Library.

## Delmarva Discovery Center

### Institutional Overview

The Delmarva Discovery Center & Museum (DDCM) on the Pocomoke River serves as a source of learning and discovery for the public through the preservation and interpretation of its cultural and

natural heritage. The Center began as a nonprofit organization formed in approximately 1997 to revitalize the historic downtown area of Pocomoke City through the creation of a cultural center. The Delmarva Discovery Center & Museum opened in 2009 in a renovated 16,000 square foot, 1920's era building which began as a car dealership. Located on the Pocomoke River, the Center is a living museum and a place for learning and discovery for visitors of all ages. The exhibits focus on the river ecology and the human history of the Pocomoke River and Delmarva.

The Delmarva Discovery Center & Museum offers a regular schedule of programs, tours, and presentations to families, school classes, youth groups, and other visitors and is open 361 days a year. In 2015, the Center completed work on a STEAM Lab (Science, Technology, Engineering/Environment, Art/Architecture, and Math) to host school groups and provide STEAM education. In 2016, the DDCM added a live river otter exhibit. The Center hosts annual events including Delmarva Heritage Days and the Winter Waterman's Festival.

DDCM's emphasis is on education and an immersive experience. Traditional collecting has not been the focus for the center. Most of the collections owned by the Center are on display. One of the museum's founders collected decoys and skipjacks which now form a large part of the collection. The collection also consists of loaned objects from the Chesapeake Maritime Museum and the Ward Museum, as well as other organizations and individuals.

The Center has 4 full-time and 7 part-time paid employees, 4-9 student assistants, and 38 active volunteers representing 2.5 FTE staff persons. There is no dedicated staff responsible for the non-living collections. There are 2 staff members responsible for the living collections. The Center's annual budget is approximately \$729,000.

### Collections Summary

The DDCM has approximately 2,835 objects in its collection. Over half of the collection is archaeological material that is in storage and was acquired by an amateur local archaeologist. There are some notebooks that accompany the collection, but overall context is lacking. The DDCM is the only organization in the ESMN to have a living collection of 52 organisms including 2 river otters, snakes, turtles, frogs, fish and horseshoe crabs. Many objects on display are on loan. While some of the loans from other institutions such as the Ward Museum and the Chesapeake Maritime Museum are documented, there are several loans that have no paperwork. The most significant objects in the collection are the decoys, boat models, Native American artifacts, and photographs and documents relating to Pocomoke.

The DDCM does not have a written collections policy. While the collections in storage have been organized recently, they have not been evaluated. Some of the collections do not have a strong connection to the Center's mission and could possibly be deaccessioned, but first the organization should try to reconcile which items are on loan and which are owned by the museum. There is very minimal growth of the collection with only a few objects being donated a year and the occasional purchase of living collections. Staff at the DDCM use collections occasionally for educational purposes. Very rarely are there public requests to access the collections.

Type of material	Quantity	Unit of measurement
Books (general)	50	Titles
Rare books		Titles
Archives		Items
Manuscripts/Documents	300	Items
Scrapbooks		Volumes
Serials		Titles
Newspapers		Titles
Microfilm/microfiche		Reels
Photographic prints	200	Items
Photographic negatives		Items
Slides		Items
Audio recordings		Items
Video recordings		Items
Film		Reels
Maps	2	Items
Posters		Items
Art on paper	6	Items
Clothing		Items
Furniture		Items
Household/Domestic Items	85	Items
Tools	50	Items
Natural History	15	Items
Paintings	1	Items
Toys		Items
Pre-history/Archaeology	1950	Items
Geology		Items
Living Collections	52	Items
Medical	25	Items
Sculpture (decoys, metal)	50	Items
Mechanical Equipment	5	Items
Boat Models	20	Items
Maritime	25	Items

Table 4. Breakdown of Objects in the DDC Collection by Type

### Summary of Cataloging Procedures and Data Management Systems

The DDCM does not currently have an active system for cataloging collections. There are a few written records and a hand-written inventory that was conducted at some point, but there is not a complete record of the items in the museum's holdings. At one point the DDCM did utilize PastPerfect to catalog objects, but this has not been maintained and the database file is no longer accessible. Unless the DDCM can access the old PastPerfect database, the full collection is in need of being cataloged.

Accessing collections requires staff knowledge. Staff must physically look for items on display or in storage. Locations are not indicated for objects and very few items have tags or numbers. Objects have not been given accession numbers and only a few items are tagged with numbers that begin

with “L” indicating they are more than likely loaned objects. Some items on loan from other organizations are marked with the home institution’s accession number. None of the collections have been digitized and there are no immediate plans to undertake digitization of the collections.

## Eastern Shore Public Library/Eastern Shore Room

### Institutional Overview

The Eastern Shore Public Library preserves and provides access to the history of the Eastern Shore of Virginia and its relationship to the history of early Virginia and the United States. The purpose of the Eastern Shore Room is to serve the community through acquisition, classification, preservation and provision of access to a well-organized and balanced collection that documents the history of the counties of Accomack and Northampton (the Eastern Shore of Virginia) and its citizens, including other related geographical areas (i.e., Eastern Shore of Maryland, Delaware, the Chesapeake, mainland Virginia) and to make these materials accessible to residents, students, genealogists, and researchers.

In 1974 the Eastern Shore Public Library began collecting items related to local history for the library’s reference collection. In 1976/77 these collections were transferred from general reference to form a separate collection. In 1984 the library doubled in size with an addition and the Eastern Shore Room was created at that time to house this collection of local history. The collection has long outgrown the Eastern Shore Room and the public ES room currently houses books and microfilm, while the majority of the collections (manuscripts, journals, photographs, genealogy) are housed in stacks in a back room not accessible to the public. Collections have been purchased and donated. Collections are almost entirely paper based materials. There are a few objects in the collection, and the ESPL recently acquired two large collections that contain documents as well as objects.

One staff member devotes 30% of his or her time to the Eastern Shore Room. Primarily the work involves patron interaction. No cataloging has been done since 2013 when the library converted to a new catalog system – Evergreen. Dr. Miles Barnes, recently retired ESPL librarian, initiated and developed the collections of the Eastern Shore Room, and works as a consultant approximately 4-6 hours per week.

The annual budget for the entire ESPL in 2016/17 was approximately \$700,000. There is approximately \$1000 allocated to the Eastern Shore Room in the library’s budget. The Eastern Shore Room had an endowment fund in the past, which is being rebuilt. The ESPL has a 5-year strategic plan that was developed in 2016. One of the objectives from the strategic plan is to make the Eastern Shore Room collections more secure and accessible.

The ESPL is currently in the process of renovating a building at another site that will serve as the new main library and is scheduled to open in Spring 2019. The new/renovated building has been designed to provide the Eastern Shore Room/Collections with a reading/research room, office space, manuscripts collections storage, and a gallery space.

### Collections Summary

There are approximately 16,000 items in the Eastern Shore Room Collection of the ESPL. The collections primarily consist of archival materials and books relating to local history. The ESPL recently acquired two large and significant archival collections – the Frances Bibbins Latimer Collection and the Kirk Mariner

collection. The Latimer Collection spans more than 400 years of Virginia history, with an emphasis on African American history, ESVA genealogy, and 19<sup>th</sup> century culture and life in Northampton County. It is currently being cataloged and digitized under a separate grant project and was include in this survey. The Mariner Collection was not yet available to review. There are less than 100 objects in the collections and most of these are part of the newly acquired Latimer Collection. Some of the most significant objects in the collection are the genealogical collections, newspapers, rare books, Mapp papers – including farm ledgers from 1830-1850, and the Parksley collection.

The ESPL recently approved a new collections policy. The new policy will enable the ESPL to begin evaluating items for possible deaccession if they do not fit the collections criteria. With the larger Eastern Shore Room planned in the new library facility, it is anticipated that donations will increase and the collections will grow rapidly.

The collections of the Eastern Shore Room are used frequently, and staff receives about 10-15 research requests and or visitors per week. There are some patrons who use the collection on a weekly basis for research.

### Summary of Cataloging Procedures and Data Management Systems

Collections are cataloged using standard library practices. The Latimer collection is in the process of being inventoried and eventually will be cataloged in PastPerfect. Approximately 70% of the collections have been cataloged, not including the newly acquired Latimer and Mariner collections.

There is a word document inventory of collections with subject headings that was done many years ago. The ESPL is currently utilizing Evergreen, a library open source software, to catalog collections. Previous digital records were migrated to Evergreen in 2013. The system is somewhat problematic in terms of accurate searching and compiling lists for the ESR collections. No new items have been cataloged in Evergreen since the migration. Evergreen is utilized to catalog all the collections of the ESPL and catalog records follow standard MARC format and utilize Library of Congress subject headings. Manuscript/archival records may contain additional details in the comments field.

Most records indicate a box number in the location field, but not a shelf or room location. Items are not physically marked, but many folders in the manuscripts collections have call #s on a folder level. Books also have call numbers and labels.

The Eastern Shore Room is open to the public and items are organized by Dewey Decimal system. The items patrons can locate themselves are books and microfilm. If patrons or staff are looking for items in the closed stacks, they would need to schedule or contact staff to retrieve items or finding aids.

Approximately 5% of the collections has been digitized, mostly for digital history projects (Countryside Transformed). In addition, 40 years of local newspapers have been put on microfilm. Some of the digitization work was done in-house, and some was done through the University of Virginia and Emory University as part of grants for digital history projects. Digital scans are of good quality and most are 500 dpi TIFF files. Countryside Transformed images are part of a searchable database hosted by UVA. Images are also stored on Flickr and external drives. Scanned documents and photographs are cataloged and preserved as part of the collection. Future digitization is focused on continuing the digitization of local newspapers.



Type of material	Quantity	Unit of measurement
Books (general)	1800	Titles
Rare books	200	Titles
Archives	5000	Items
Manuscripts	Approx. 3000	Items
Scrapbooks	50	Volumes
Serials	120	Volumes
Newspapers	800	Volumes
Microfilm/microfiche	600	Reels
Photographic prints	Approx. 2200	Items
Photographic negatives		Items
Slides	400	Items
Audio recordings	50	Items
Video recordings	20	Items
Film		Reels
Maps	Digital 120; 500	Items
Posters	5	Items
Art on paper	20	Items
Clothing		Items
Furniture		Items
Household/Domestic Items	1	Items
Tools		Items
Natural History		Items
Paintings		Items
Toys		Items
Pre-history		Items
Geology		Items
Living Collections		Items
Medical		Items
Sculpture (decoys, metal)		Items
Mechanical Equipment		Items
Historical Objects – Latimer	80	Items
Other – Photocopied Documents	1000	Items

Table 5. Breakdown of Objects in the ESPL/ESR Collection by Type

## Eastern Shore Railroad Museum

### Institutional Overview

The Eastern Shore Railroad Museum was founded in 1988. It is built on the site of the original Parksley train station and contains exhibits of historic rail cars and equipment, including a fully restored train station and railroad memorabilia from the rail lines that operated on Virginia's Eastern Shore. Buildings on site include the 1906 NYP and N Hopeton Railroad passenger station, an 1890's Maintenance-of-Way tool shed full of tools and railway artifacts, a turn-of-the-century Crossing Guard Shanty, and the main museum is housed in a Produce Grading Shed that also serves as the Town of Parksley offices.

The museum maintains and displays 7 rail cars – including five owned by the museum (a 1949 Wabash Caboose, a 1920's mail and baggage car, a stainless steel 1947 Dining Car, a 1913 Box Car, and a 1962 Nickel Plated Caboose) and two on loan (1950's Pullman Sleeper Car and 1927 Diplomat Observation Car that once served as the end car of the Wabash Cannonball).

The museum is open Wed-Sat 12:00 PM– 4:00 PM, November through March, and provides guided tours upon request. The museum holds several fundraising events annually including a membership drive, bingo, dinners, and yard sale. The majority of the museum's collections have been donated, although some of the rail cars and buildings were purchased.

The museum has a part-time Director, student assistant and 5 volunteers. The Director, Ellen Johnson is the only staff member working with collections and she spends less than half of her time on collection activities. The museum's annual operating budget is approximately \$8,000. Interest from a small endowment is used to pay for annual insurance coverage.

### Collections Summary

The ESRM has approximately 2,700 objects in its collection. The collection is split between archival materials, photographs, books, and objects related to the railroad. The objects primarily consist of local, as well as general, railroad ephemera. The museum has also started to collect more items of local history that are not necessarily railroad related. The most significant items in the collection include the train cars, buildings, and rare local ferry and railroad memorabilia. Most of the objects in the collection have been donated or purchased, with the exception of two railroad cars and a few other objects that are on loan to the museum.

The museum does not have a written collections policy, but the board has discussed the types of objects they want to collect, as well as the need to evaluate the collections and possibly deaccession some items. The museum acquires approximately 2-3 objects per year, and there is not a lot of additional growth anticipated. The area most likely to expand is local history. The museum receives approximately 20 research requests per year from the public and other institutions.

### Summary of Cataloging Procedures and Data Management Systems

There is a binder of hand written donation and loan forms, but the collections have not been formally cataloged or organized. Beyond a brief physical description, there is no way to link the donation forms to the physical objects. Donation forms contain the donor's name and address, a list of items donated, checkbox for loaned items, signature and date.

Items have not been given accession numbers and are not marked. An inventory was conducted in 1990, and there are some items that have stickers with a number relating to that inventory. In general, there is no way to locate, track or find objects in the collection and access is completely dependent upon the knowledge of staff.

None of the collections have currently been digitized. ESRM has received some funding to purchase software and hire someone on a very part-time basis to assist with cataloging and digitizing of collections.

Type of material	Quantity	Unit of measurement
Books (general)	500	Titles
Rare books	20	Titles
Archives		Items
Manuscripts	600	Items
Scrapbooks	8	Volumes
Serials	250	Volumes
Newspapers	15	Volumes
Microfilm/microfiche		Reels
Photographic prints	680	Items
Photographic negatives		Items
Slides		Items
Audio recordings		Items
Video recordings		Items
Film		Reels
Maps	140	Items
Posters	7	Items
Art on paper	7	Items
Clothing	10	Items
Furniture	5	Items
Household/Domestic Items	100	Items
Tools	150	Items
Natural History		Items
Paintings	10	Items
Toys/Model Trains	50	Items
Pre-history		Items
Geology		Items
Living Collections		Items
Medical		Items
Sculpture (decoys, metal)		Items
Mechanical Equipment	2	Items
Other – Railroad Equip/Supplies	200	Items

Table 6. Breakdown of Objects in the ESRM Collection by Type

## Eastern Shore of Virginia Historical Society

### Institutional Overview

The mission of the Eastern Shore of Virginia Historical Society (ESVHS) is to preserve and interpret the history of the Eastern Shore and educate the community about its past. The Historical Society was formed in 1957 and is headquartered at Ker Place, a Federal period, historic Georgian home. The Historical Society interprets the home and collects and displays exhibitions pertaining to local history. In addition to Ker Place, the ESVHS also owns and manages Hopkins and Brother Store on the wharf in Onancock and maintains the Wise Cemetery.

The ESVHS is open 11:00 AM– 3:00 PM Tuesday – Saturday, March through December. Guided tours are provided of the home by trained docents. The Historical Society hosts a range of events and programs including 1-2 temporary exhibitions each year, “history in a box” educational outreach program, a summer camp, lectures, Ker Art & Music on the Lawn series, and an annual gala event.

Early collecting focused on local history and domestic items to furnish Ker Place. Originally, the furnishings were from a range of time periods and had no direct correlation to the home or local history. In the 1990s-2000s, the Historical Society decided to interpret the home to the period of its original owners the Ker family, and began collecting period items based on an historic inventory of the home. In more recent years, the ESVHS has moved away from historic house interpretation and returned to a focus on collecting items of local history.

The ESVHS has 3 full-time and 2 part-time staff and 4 volunteer docents. The full-time Collections Manager spends approximately 50% of her time on collections including cataloging, cleaning, conducting inventories, and housing. The institution’s overall annual budget for 2017 was approximately \$411,000 and the collections budget was approximately \$29,000.

### Collections Summary

There are approximately 28,500 items in the ESVHS collection. The largest portions of the collection are photographs and negatives, archival and manuscript collections, archaeological materials, and household goods/furnishings. The most significant collections consist of early manuscripts and diaries, genealogical documents, and the Dr. Robertson photo collection.

The ESVHS has a written collections policy that guides institutional collecting, but not all items in the collection adhere to the policy. The collections manager is currently inventorying the collection partly to determine if some items can be deaccessioned. All new donations are reviewed and must adhere to the collections policy before they are accepted.

The ESVHS receives approximately 20 new objects per year and does not anticipate that collections will grow with increase. The staff utilize collections approximately once a month for exhibits and other projects. The ESVHS receives on average about 5 requests annually from the general public and researchers to utilize the collections.

### Summary of Cataloging Procedures and Data Management Systems

The collections of ESVHS are cataloged according to accepted museum practices. Items have been cataloged using a combination of a paper catalog, accession registers, and a digital catalog. Approximately 70% of items have been cataloged at least on paper and 40% has been cataloged digitally. Objects have been given numbers following a standard three-part accession number format.

The ESVHS is currently utilizing PastPerfect 5.0 to digitally catalog the collections. A typical digital catalog record includes the following information: accession number, object name, description, date cataloged, catalogers initials/name, condition, home location, donor name, date received, collection. Items are categorized in PastPerfect using standard museum nomenclature.

Type of material	Quantity	Unit of measurement
Books (general)	500	Titles
Rare books	150	Titles
Archives/Documents	12800	Items
Manuscripts	600	Items
Scrapbooks	50	Volumes
Serials	50	Volumes
Newspapers	3	Volumes
Microfilm/microfiche		Reels
Photographic prints	8000	Items
Photographic negatives	3000	Items
Slides		Items
Audio recordings	100	Items
Video recordings		Items
Film		Reels
Maps	30	Items
Posters	5	Items
Art on paper	50	Items
Clothing	200	Items
Furniture	150	Items
Household/Domestic Items	650	Items
Tools	20	Items
Natural History	2	Items
Paintings	35	Items
Toys	30	Items
Pre-history/Archaeology	2000	Items
Geology		Items
Living Collections		Items
Medical	50	Items
Sculpture (decoys, metal)	15	Items
Mechanical Equipment		Items
Log Canoe	1	Items

Table 7. Breakdown of Objects in the ESVHS Collection by Type

The majority of three-dimensional objects are permanently marked with ink using an isolating layer and top coat of B-72/B-67. Locations of object are indicated in PastPerfect at least at room level. While most three-dimensional objects can be searched in PastPerfect, the archival and photo collections are mostly accessible dependent on staff knowledge.

Only about 5% of the overall collections have been digitized. Most of the work has been done in-house using digital cameras and flatbed scanners. Digital images or scans are attached to the object record in PastPerfect or stored by accession number in a file on the hard drive of a dedicated collections computer. The ESVHS is interested in continuing to digitize the collection, but needs to secure additional staff and funding to carry this out.

# Francis Makemie Society

## Institutional Overview

The mission of the Francis Makemie Society is to restore and maintain the Francis Makemie Monument and the surrounding park. The Society's goal is to promote the life of the Father of American Presbyterianism by educating the public about Makemie's contributions in the development of Presbyterianism during the Colonial Period in America.

The Francis Makemie Society was formed in 1995 and was incorporated in 2004. There was a previous organization called the Francis Makemie Association that became inactive over time and the monument and park site fell into disrepair. The newly formed Society restored the monument and park in Sanford, VA and has organized three archeological excavations at the site. The majority of the Society's collections are the archeological materials obtained through these excavations.

The Society has no paid staff, but has approximately 19 active volunteers. Board members, David Page, Fitz Godwin, M.K. Miles have all volunteered to work with collections, mostly sorting, washing, photographing and logging archaeological materials. The organization has hired some outside assistance in the past for training. Archaeologists and students who participated in previous digs also worked on documenting collections. Volunteers on average work approx. 1-2 days per month on the collections.

The Society does not have an operating budget. It has an endowment provided by the Presbyterian Historical Society (PHS) that covers reoccurring expenses (grass cutting, general maintenance). Any expenditures outside general maintenance are brought to the board and can be funded through the endowment or a request for funds can be made to the PHS. The Francis Makemie Society does not currently own a physical building. The Society has an arrangement with the ESVHS to utilize work and storage space in the basement of the Ker Place.

## Collections Summary

The Francis Makemie Society collection consists of approximately 16,000 archaeological artifacts dating from the 17<sup>th</sup> – 20<sup>th</sup> centuries. The artifacts originated from three separate excavations undertaken by separate groups and have varying levels of associated documentation and field notes. The most significant items in the collections are the 17<sup>th</sup> century artifacts that date to Francis Makemie's occupation at the site including a large and rare collection of glazed Dutch cellar floor tiles.

The Society does not currently have a written collections policy, but the board has discussed the need for one. They are currently working with Salisbury University to see if some of the archaeological materials that do not have pertinence to the mission can be transferred or disposed of. FMS is planning another excavation (and anticipates this will be ongoing) which would greatly increase the size of the collection. Collection items are used in lectures approximately 3-4 times per year and are used by researchers 2-3 times a year.

## Summary of Cataloging Procedures and Data Management Systems

The collections are not currently cataloged, but they have mostly been processed – cleaned, sorted, and excavation locations recorded on the bags and a log of the bags maintained. The Society has looked at

options for a digital cataloging system and recently decided to begin using MuseArch to catalog the collections.

Type of material	Quantity	Unit of measurement
Books (general)		Titles
Rare books		Titles
Archives		Items
Manuscripts/Documents		Items
Scrapbooks		Volumes
Serials		Volumes
Newspapers		Volumes
Microfilm/microfiche		Reels
Photographic prints		Items
Photographic negatives		Items
Slides		Items
Audio recordings		Items
Video recordings		Items
Film		Reels
Maps		Items
Posters		Items
Art on paper		Items
Clothing		Items
Furniture		Items
Household/Domestic Items		Items
Tools		Items
Natural History		Items
Paintings		Items
Toys		Items
Pre-history		Items
Geology		Items
Living Collections		Items
Medical		Items
Sculpture (decoys, metal)		Items
Mechanical Equipment		Items
Other – Historical Archaeology	Approx. 16,000	Items

Table 8. Breakdown of Objects in the FMS Collection by Type

Bags of artifacts are numbered, but most items have not been given individual numbers. The numbers on the bags correspond to a log of excavation locations. However, the information is currently in paper format only. Locating and accessing collections in its current state requires staff knowledge and assistance.

Thus far 109 bags of artifacts have been photographed. The work is being done by volunteers using a digital camera. Images are of a quality that details can be seen on individual artifacts. Images are

currently stored on the organization's website and there are multiple copies of the file held by board members at their homes. There are plans to photograph the remaining bags of artifacts.

## Locustville Academy

### Institutional Overview

Locustville Academy was built in 1859 and operated as a private school in Accomack County until 1879 and from 1880 to 1926 it served as a public school. After the school closed, it was used by the church and community and was at least minimally maintained. In 1972, the Society for the Preservation of Locustville Academy was formed with the intent of restoring the school. In 1973, Accomack County sold the property to the group for \$10 and they have restored and maintained the school and grounds since that time. The School was recently listed on the National Register of Historic Places.

The first floor of the school is primarily meeting space and the second floor features a school room display and several exhibit cases. The Academy is only open on special occasions (garden tour) and by appointment. The organization is run by volunteers. Most of the objects in the collection have been donated by the local community and descendants of those involved with the school's founding.

The academy currently has 4 active volunteers representing .25 FTE employees. Barbara Reiger, the President of the Board, is primarily the one who works with collections or supervises collections projects. She spends about 2% of her time on collections. The organization's annual budget is approximately \$3,200. A long-range strategic plan was written about 6 years ago, but was not followed up on. The organization has lost volunteers and has struggled to get new people involved to help with fundraising efforts.

### Collections Summary

Locustville Academy has approximately 430 objects in its collection. The majority of the collection consists of books, documents, photographs, furniture and domestic items. It is unclear which objects are on loan to the organization and which have been donated. Very few items in the collection have a direct link to the school and/or local history. Many are representative of objects for a school of the period. The most significant items are historic photographs and the few objects, such as a lunch pail, that have a direct link to the school and/or students at the school. It is unclear if the displayed historic photographs are duplicates only or if the originals are part of the collection, as they were not located during the survey.

The Academy does not have a collections policy and there are many items in the collection that do not have a direct link to the school, for example there are three pianos in the collection that were donated over the years. The Academy receives a few donations every year, and does not anticipate an increase in the growth of the collection. The collection is not used very frequently. The organization might receive a request every few years from researchers and the public.



Type of material	Quantity	Unit of measurement
Books (general)	200	Titles
Rare books	20	Titles
Archives	1	Items
Manuscripts/Documents	20	Items
Scrapbooks	9	Volumes
Serials		Volumes
Newspapers		Volumes
Microfilm/microfiche		Reels
Photographic prints	60	Items
Photographic negatives		Items
Slides		Items
Audio recordings		Items
Video recordings		Items
Film		Reels
Maps		Items
Posters		Items
Art on paper	5	Items
Clothing	10	Items
Furniture	25	Items
Household/Domestic Items	50	Items
Tools	20	Items
Natural History		Items
Paintings		Items
Toys	2	Items
Pre-history		Items
Geology		Items
Living Collections		Items
Medical	10	Items
Sculpture (decoys, metal)		Items
Mechanical Equipment		Items
Other – Musical Instruments	3 Pianos	Items

Table 9. Breakdown of Objects in the Locustville Academy Collection by Type

### Summary of Cataloging Procedures and Data Management Systems

There is minimal documentation on the collections held by the Academy. There are no lists, inventories, or catalog in paper or digital format. There are some paper labels affixed to some items with donor or other information. Many of these tags are faded or have been grazed by insects and are becoming illegible. Documenting the information on these tags should be a priority.

As there are no lists of the collections and no numbering system is currently being used to identify objects, locating objects in the collection requires board knowledge of its whereabouts.

None of the collection has currently been digitized. Some of the photographs on display are digital copies that were made as part of a grant project years ago. Only hard copies of the images were provided, not digital images. The original photographs were not located during the survey of collections.

## Museum of Chincoteague Island

### Institutional Overview

The mission of the Museum of Chincoteague Island is to collect and preserve the material culture that reflects the historical progression of the life on Chincoteague Island. They display and interpret those objects to enhance the understanding of various experiences and events from the towns past by preserving objects of significance, along with proper documenting of their history and acquisition, for the use of further generations in understanding the history of Chincoteague Island.

Oyster Museum, Inc. was formed on February 18, 1966 to form a museum in Chincoteague. The organization's museum opened its doors in 1972. The collection and exhibits focused primarily on the oyster industry. In 2011, the name of the museum changed to the Museum of Chincoteague Island and its scope expanded to include the overall material culture and history of Chincoteague Island. With the scope/name change, the exhibitions were redone with objects mostly donated and/or loaned to the museum. The MCI recently added an outdoor pavilion and is in the process of having decoy carver Miles Hancock's workshop installed and restored on site and will begin interpreting the building in 2018.

The MCI has 1 full-time and 1 part-time staff, 1 student assistant, and 26 active volunteers representing 2 FTE staff. The Executive Director is the only staff member responsible for working with collections. A student intern spends approximately 30% of their time on collections with guidance from the Executive Director. The Museum's annual operating budget is approximately \$355,000.

In 2015 the MCI wrote a 5-year plan. Collections priorities addressed in the plan include a review of the natural history collections, training interns on PastPerfect, and reviewing/creating policy documents. While there are no plans for expansion/renovation to the main museum building, the Miles Hancock workshop is in the process of being renovated and the MCI plans to expand its outdoor exhibition space.

### Collections Summary

The MCI has approximately 5000 objects in its collections. The largest part of the collections are manuscripts, photographs, maritime related objects, and natural history collections (primarily marine mollusk shells). Many of the items related to Misty of Chincoteague and the Beebe Ranch are on loan to the museum. The most significant items in the collection include rare oyster cans, Misty memorabilia, decoys, and photographs.

The MCI has a collections policy in draft form awaiting approval by the Board of Directors, which will help guide future collecting. The Executive Director is planning to conduct an evaluation of collections to determine if some items could be deaccessioned. The large collection of mollusk shells are a priority for evaluation and possible deaccession.

The MCI receives approximately 200 donations per year. The museum hopes this rate will decrease once a collections policy is in place as it will provide guidance on what the museum should and shouldn't

accept for the collections. Staff and volunteers use collections for research and exhibition development. The museum receives about 5 requests per year about collections from the general public.

Type of material	Quantity	Unit of measurement
Books (general)	60	Titles
Rare books	30	Titles
Archives	1	Items
Manuscripts	1400	Items
Scrapbooks	10	Volumes
Serials	15	Volumes
Newspapers	200	Volumes
Microfilm/microfiche		Reels
Photographic prints	800	Items
Photographic negatives	25	Items
Slides	100	Items
Audio recordings	25	Items
Video recordings	25	Items
Film		Reels
Maps	75	Items
Posters	12	Items
Art on paper	20	Items
Clothing	20	Items
Furniture	12	Items
Household/Domestic Items	120	Items
Tools	60	Items
Natural History	1200	Items
Paintings	20	Items
Toys	30	Items
Pre-history	40	Items
Geology		Items
Living Collections		Items
Medical	5	Items
Sculpture (decoys, metal)	150	Items
Mechanical Equipment	15	Items
Other – taxidermy	30	
Other – Maritime	500	Items

Table 10. Breakdown of Objects in the MCI Collection by Type

## Summary of Cataloging Procedures and Data Management Systems

Collections have been cataloged according to accepted museum practices, and approximately 80% of the collections have been cataloged. Collections are cataloged in a digital PastPerfect database. Prior to this, there was a paper-based catalog consisting of index cards. These are stored in a file cabinet in a back storage room. Current cataloging procedures include the use of standard museum nomenclature. Items cataloged early on are not cataloged fully and do not use standard nomenclature.

A typical catalog record includes: accession number and object id, object name, brief description, measurements, photo, and donor information. Some older records do not have detailed information in the catalog record.

Item locations are not currently indicated in catalog records. An inventory conducted in 2015 assigned locations at a container level, but there is no indication of where that container is located. Staff can search PastPerfect, but access is still mostly dependent of staff knowledge as detailed locations are not indicated. Most objects are tagged with an accession number.

Only about 2% of the collection has currently been photographed/scanned. The MCI has started to digitize collections and is currently taking digital images and attaching them to catalog records.

## Northampton Historic Preservation Society

### Institutional Overview

The mission of the Northampton Historic Preservation Society is to preserve the historic heritage of properties primarily in Northampton County, Virginia through education, advocacy, and restorations activities.

The Northampton Historic Preservation Society (NHPS) was incorporated in 2012 and obtained 501c3 status in 2013. The organization was formerly part of Preservation Virginia – Northampton Branch. The organization inherited the collections from Preservation VA. The primary function of the NHPS is education and advocacy, primarily related to the historic properties managed and owned by the Society including the historic buildings on the Courthouse Green in Eastville, VA and Pear Valley in Machipongo, VA. Collections are displayed in an exhibition area in the restored 1899 courthouse.

The NHPS is run by volunteers and currently has approximately 14 active volunteers representing .75 FTE staff. Joyce Kappeler, prior Board President, is primarily the one who works with collections. She spends about 5-10% of her overall time working with collections. The NHPS annual organizational budget is approximately \$10,000.

NHPS conducted a Strategic Planning Session in 2016 and topics addressed included: Membership – maintaining member support and public domains, keeping members and getting new ones, maintaining interest and involvement of membership and public, continuing to grow NHPS awareness and support; Funding – securing funding for potential preservation/restoration activities, supporting preservation efforts in Northampton monetarily or with co-ventured projects, fundraising for restoration and preservation projects; Preservation Efforts – decisions regarding both Eastville jails, decisions regarding Arlington Plantation.

### Collections Summary

The NHPS collection consists of approximately 900 objects. The largest part of the collection are historical archaeological objects from excavations at NHPS sites. Furniture, tools, and domestic objects also make up a significant part of the collection. The most important items in the collection are the bookpress and measuring stick (only 1 or 2 in the country) that are on display in the 1899 Courthouse. Both of these items are technically owned by the county and are not part of the NHPS collection, but are cared for by NHPS. The other important group of collections are the archaeological collections from

Northampton County. The NHPS also has some items on loan from the Cape Charles Museum and Barrier Islands Center. Many of the archaeological objects and some documents and other artifacts are in an off-site storage facility and were not accessible or included in the assessment survey.

Type of material	Quantity	Unit of measurement
Books (general)	7	Titles
Rare books		Titles
Archives		Items
Manuscripts/Documents	36	Items
Scrapbooks		Volumes
Serials	2	Volumes
Newspapers	2	Volumes
Microfilm/microfiche		Reels
Photographic prints	13	Items
Photographic negatives		Items
Slides	7	Items
Audio recordings		Items
Video recordings		Items
Film		Reels
Maps	1	Items
Posters		Items
Art on paper		Items
Clothing/Textiles	40	Items
Furniture	10	Items
Household/Domestic Items	139	Items
Tools	104	Items
Natural History		Items
Paintings		Items
Toys		Items
Pre-history	49	Items
Geology		Items
Living Collections		Items
Medical		Items
Sculpture (decoys, metal)	1 - model	Items
Mechanical Equipment		Items
Other – Historic Archaeology	502	Items
Architectural Elements	5	Items

Table 11. Breakdown of Objects in the NHPS Collection by Type

Currently the NHPS has a written collections policy but it is in draft form awaiting approval by the board. Collections have not been evaluated, but once the collections policy is finalized, the board can determine if there are items that could be deaccessioned. The NHPS does not anticipate that collections will grow rapidly. Currently they receive approximately 5-10 donation per year. Collections are not used frequently and the NHPS rarely receives research requests. The NHPS is contacted more frequently regarding the buildings they own/maintain – i.e. Pear Valley, Courthouse Green buildings.

## Summary of Cataloging Procedures and Data Management Systems

Collections have been cataloged according to accepted museum practices and approximately 90% of items have an ID number and are listed in an inventory from 2003. Approximately 70% of the collection has a full catalog record with image. Catalog records are in digital format. Objects on loan from Northampton County, Cape Charles Museum, and BIC have not been documented.

The inventory list of items by ID number and location from 2003 is in an excel spreadsheet. The full catalog records are in individual Excel files by ID#. Catalog records include the following information:

Id#, object – category, class, object term, materials, condition, description, cleaned – method, numbered – method. Records also include a digital image which is used in lieu of a written description. Standard museum nomenclature is used in the individual catalog records. Locations are not indicated in the catalog records and the inventory list is by location, but it is no longer relevant since most items have been moved to other locations since the inventory was conducted. Most items are now in the 1899 courthouse.

A sizable portion of the collection has been labeled with permanent id numbers using B-72 and archival ink and/or pencil for paper-based objects. The inventory and catalog records could be reviewed to access the collections, but since no location is provided in the records someone would still physically have to find items. Locating items would rely on the knowledge of staff.

There are basic digital images for about 70% of the objects in the collection. Documents/photographs have not been scanned. The work was carried out by Preservation Virginia and museum professional, Mills Wehner, was hired to conduct the inventory, catalog items and take digital images of objects. The digital images are not high quality and are more for documentation purposes. The images are attached to each excel catalog record and are named according to object id #. There is a separate image file as well, but they are not named or associated with individual objects – just a back-up. Images and excel files are stored on a google share drive, CDs, and backup drives.

## Saxis Island Museum

### Institutional Overview

The Saxis Island Museum was created to preserve the history of Saxis Island and to document the lives of the people that made a living in the waters of the Chesapeake Bay. While documenting the fading lifestyle of the Saxis Island waterman, the museum will help educate current and future generations on the dangers of misuse of the Chesapeake Bay and its ecosystems.

Saxis Island Museum was established in 2013. Over half of the collections were donated by founding board members M.K. Miles and Jim Lewis. Other collections were donated by community members. Some objects are on loan to the museum.

The museum recently moved from a small space beside the local post office to a renovated general store – The Crockett Store. The museum is open on Saturdays from 10-3 and by appointment. On Saturday's a local carver works on the front porch. The carvings produced are donated to the museum to sell. Annual events include a town wide yard sale and open house, oyster roast, and antique car show.

The museum is run by volunteer staff and there are currently 3 volunteers representing 1.5 FTE employees. Jim Matthews is responsible for cataloging collections and Jim Lewis is the museum's curator. The museum has not developed an operating budget and is supported primarily through donations and sales.

### Collections Summary

The Saxis Island Museum has approximately 2,150 objects in its collection. Of these, approximately 1,930 are digital images and the remainder are objects related to Saxis history and the Crockett Store. The most important objects include local trapping, maritime and aquaculture items that highlight individuals who lived and worked on the Chesapeake Bay in Saxis. While many objects in the collection are not particularly valuable or rare, most of the collection is directly linked to Saxis history. The Photo collection, while digital, is significant as many of the images are unique and not available via other sources.

Type of material	Quantity	Unit of measurement
Books (general)		Titles
Rare books	2	Titles
Archives	1 – general store	Items
Manuscripts		Items
Scrapbooks		Volumes
Serials		Volumes
Newspapers		Volumes
Microfilm/microfiche		Reels
Photographic prints	1933 digital	Items
Photographic negatives		Items
Slides		Items
Audio recordings	5 digital	Items
Video recordings	1	Items
Film		Reels
Maps	1	Items
Posters		Items
Art on paper		Items
Clothing	2-3	Items
Furniture	10	Items
Household/Domestic Items	50	Items
Tools	40	Items
Natural History	5	Items
Paintings	1	Items
Toys	2	Items
Pre-history	40	Items
Geology		Items
Living Collections		Items
Medical	5	Items
Sculpture (decoys, metal)	1	Items
Mechanical Equipment	1	Items
Other – Boats/Boat Models/Hunting	50	Items

Table 12. Breakdown of Objects in the Saxis Island Museum Collection by Type

The Museum does not currently have a collections policy, but the board is looking to develop one. The Saxis Island Museum has typically received about 10 items per year, although with the completion of the Crockett Store more donations are being offered and the collection is expected to grow. The Museum receives about 1-2 calls per week during the summer to visit the museum and approximately 6 requests annually from researchers.

### Summary of Cataloging Procedures and Data Management Systems

The collections are not currently documented or cataloged, but Jim Matthews has started the process using MusArch. The Museum is using standard museum nomenclature as they are cataloging. Items are not currently numbered or tagged and locations are not indicated. Patrons, staff, and the public are dependent on the knowledge of volunteers to access the collections.

Aside from the photograph collection which is only in digital form, none of the collection has been digitized. Images in the digital photograph collection have typically been scanned at 300 or 600 dpi. The images are categorized by subject and stored on a personal computer off-site.



## Summary of Assessments and Findings

### Summary of Organizations

The member organizations of the Eastern Shore Museums Network (ESMN) are diverse, and each plays a vital role in helping to preserve the material culture and history of this unique region. Many of these organizations operate with minimal staff and funding, and some are entirely run by dedicated volunteers. Five of the twelve participating organizations have no paid staff members. Half of the participating groups operate on an annual budget of less than \$10,000. Only one organization has a full-time staff member who spends at least 50% of their time on the management of collections. Generally, staff and budget size tend to parallel collection size, and the institutions with volunteer staff and limited funding have smaller permanent collections.

The organizations that have made the most progress in cataloging and digitizing their collection have done so primarily through grants or earmarked funds that enabled them to secure dedicated staff to undertake these tasks. Currently, none of the organizations have adequate staffing or collections budgets to undertake the cataloging and digitization tasks required to prepare for a union catalog project. Outside funding, dedicated additional staff, and training will be required to get most of the organizations to a point individually where they can participate in a union catalog.

Some of the smaller organizations that do not have paid staff members may not be eligible for grant funds for projects such as cataloging or digitization. Ideally, additional funding for this project could be obtained through the Virginia Foundation for the Humanities, the University of Virginia, or one of the larger ESMN members and would provide collective resources through shared staffing, materials, and training. The federated catalog project would also benefit greatly from a central project manager who could coordinate work, ensure consistency across organizations, and promote synergistic activities.

Organization	Annual Budget	Paid Staff (FTE)	Unpaid Staff (FTE)
Barrier Islands Center	\$ 646,000.00	5.5	3
Cape Charles Historical Society	\$ 61,000.00	2.75	3
Cape Charles Rosenwald School Restoration Initiative	\$ 3,000.00	0	0.25
Delmarva Discovery Center	\$ 729,000.00	8	2.5
Eastern Shore Public Library	\$ 700,000.00	1.2	0
Eastern Shore Railroad Museum	\$ 8,000.00	0.5	1
Eastern Shore of Virginia Historical Society	\$ 411,000.00	4	2
Francis Makemie Society	\$ -	0	1
Locustville Academy	\$ 3,200.00	0	0.25
Museum of Chincoteague Island	\$ 355,000.00	1.5	2
Northampton Historic Preservation Society	\$ 10,000.00	0	0.75
Saxis Island Museum	\$ -	0	1.5

Table 13. Organizational Summary of Assessment Participants

## Summary of Collections

The members of the ESMN care for over 86,000 photographs, manuscripts, books, historical and archaeological objects. Each organization's collection has a unique focus and collectively these items tell the story of the people and events that shaped the Eastern Shore of Virginia. The collection types most represented are archival/manuscript collections, photographs, and archaeological materials. The collections assessments counted documents in archival and manuscript collections as individual objects, not by linear feet. Archival and manuscript collections should be evaluated and if appropriate, should be cataloged according to archival procedures with finding aids developed for the collections.

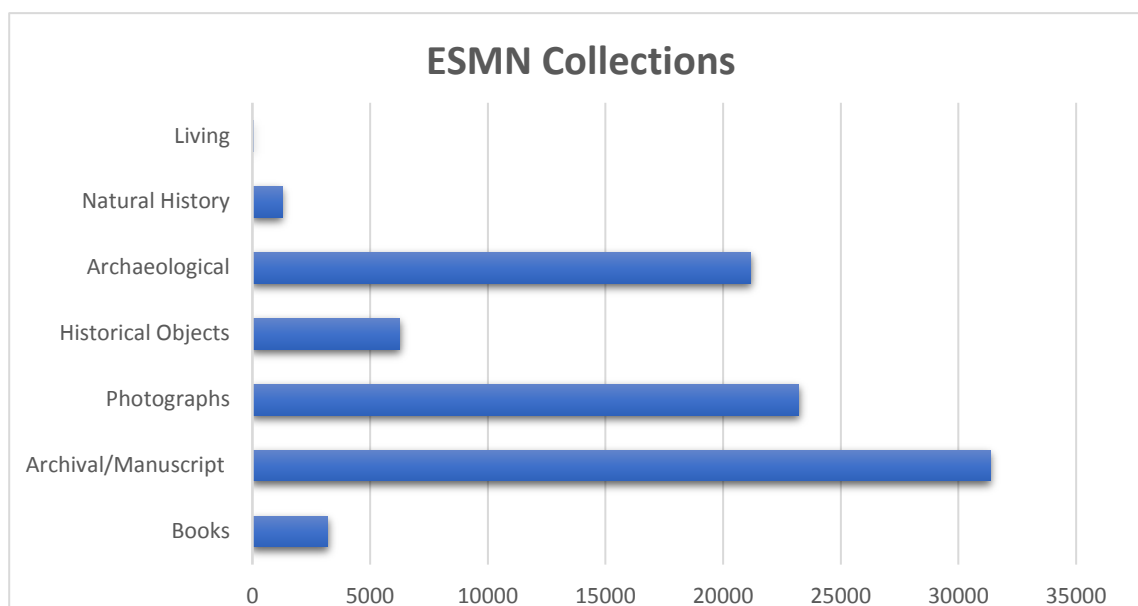


Table 14. ESMN Participating Member's Total Number of Collections by Type

The collections assessments revealed that the holdings of the participating groups were mostly “directly relevant” to each organization's mission. Further, most of the items in the collections have a direct link to the Eastern Shore of Virginia. Many of the collections in the holdings of these institutions are not likely to be found in quantity outside the region. The collections have primarily been donated, or in some cases loaned, by local individuals whose families have lived in this region for centuries. The collections are extremely significant to the preservation of local and national history and many of the objects reflect the unique culture of the region. Some of the most important objects in the collections are related to aquaculture, the railroad, local maritime history, decoy carving, pre-history, Misty of Chincoteague, and African-American history on the Eastern Shore.

There is some overlap in collecting activities among organizations. Having more detailed and accessible catalog records could help prevent duplication and promote joint projects. Only half of the participating organizations have written collections policies. All would benefit greatly from an evaluation of their collections to ensure objects are relevant to the mission. Nearly all of the participating organizations indicated that they had items in their collections that did not fit their collecting criteria.

While the collections assessments were useful in gathering general information about each organization's collections and obtaining an estimate of overall numbers, types, condition and significance, each of the organizations should plan to undertake a complete inventory of their collections. This would be an important first step towards the creation of a federated catalog and would help the members prioritize the cataloging and digitization of certain collection items.

Collections use varies among organizations, but in almost all cases current access to collections is largely reliant upon staff knowledge. Only about 1% of the collections are currently available and accessible online. Documenting the collections through the creation or enhancement of digital catalog records and digitizing objects would greatly enhance overall access to the collections.

Anticipated growth rate of the collections also varies. The organizations with newer facilities or in the process of constructing newer facilities are expecting increased growth of collections. The majority of organizations are at capacity or have exceeded collections storage space and uncontrolled collections growth could have a negative impact on the continued sustainability of the organizations.

The collections assessments highlighted that many of the objects in the collections are in fair to poor condition or have active condition issues or are unstable. Lack of adequate environmental controls and dedicated storage space are the primary contributing factor to the deterioration of objects in the ESMN collections. Objects should be evaluated for condition issues during an inventory and objects in poor condition should be flagged for conservation/stabilization or deaccession.

Organization	Total Number of Collections	Books	Archival/ Manuscript	Photographs	Historical Objects	Archaeological	Natural History	Living
Barrier Islands Center	4,000	410	650	1800	500	600	40	
Cape Charles Historical Society	8,000	260	1800	4000	1940			
Cape Charles Rosenwald School Restoration Initiative	29	2	27					
Delmarva Discovery Center	2,835	50	300	200	268	1950	15	52
Eastern Shore Public Library	16,000	1000	12,300	2600	100			
Eastern Shore Railroad Museum	2,700	520	900	680	600			
Eastern Shore of Virginia Historical Society	28,500	650	13,600	11,000	1248	2000	2	
Francis Makemie Society	16,000					16,000		
Locustville Academy	430	220	30	60	120			
Museum of Chincoteague Island	5,000	90	1700	925	1045	40	1200	
Northampton Historic Preservation Society	900	7	40	20	283	550		
Saxis Island Museum	2,150	2	7	1933	163	40	5	
<b>TOTAL</b>	<b>86,544</b>	<b>3211</b>	<b>31354</b>	<b>23218</b>	<b>6267</b>	<b>21180</b>	<b>1262</b>	<b>52</b>

Table 15. Summary of Collections by Organization and Type

## Summary of Cataloging Procedures

Of the twelve participating organizations, half have cataloged at least some portion of their collections in a digital format. Two additional organizations have started to catalog materials since the collections

assessments took place, as they were awaiting recommendation of a cataloging system that would be compatible with a union catalog system.

The digital cataloging systems currently being used include PastPerfect, FileMaker Pro, Excel, and Evergreen. Two of the organizations who had not started cataloging their collections at the time of the assessments, are planning to use Museum Archive software (MusArch). PastPerfect is a museum-specific software program geared towards small to mid-size museums. It has four separate catalogs: archives, library, objects, and photos. Some of the fields are customizable. PastPerfect is currently being utilized by the Barrier Islands Center, Museum of Chincoteague Island, and the Eastern Shore of Virginia Historical Society. The Delmarva Discovery Center had at some point used PastPerfect as well, but the software is no longer in use and the database files have been lost. FileMaker Pro is an off the shelf relational database from Apple. It has been customized for use by the Cape Charles Historical Society and Museum, but the interface is similar to PastPerfect. The Northampton Historic Preservation Society has a catalog of their collections in Excel, a spreadsheet program that is part of Microsoft Office. While the Excel format will be easy to transfer to other programs, it is not ideal in its current state as each object has an individual Excel file; they are not combined in one spreadsheet. Evergreen is an open-source Integrated Library System. Eastern Shore Public Library is utilizing Evergreen for all of the library's holdings including the collections that are part of the Eastern Shore Room. The Francis Makemie Society and the Saxis Island Museum are planning to utilize the open source Museum and Archive Software (MusArch).

Organization	Percentage Cataloged	Digital System Used	Percentage Digitized
Barrier Islands Center	50%	PastPerfect	10%
Cape Charles Historical Society	85%	File Maker Pro	90%
Cape Charles Rosenwald School Restoration Initiative	0%	NA	99%
Delmarva Discovery Center	0%	NA	0%
Eastern Shore Public Library	50%	Evergreen	5%
Eastern Shore Railroad Museum	0%	NA	0%
Eastern Shore of Virginia Historical Society	40%	PastPerfect	5%
Francis Makemie Society	0%	Museum Archive (MusArch)	30%
Locustville Academy	0%	NA	0%
Museum of Chincoteague Island	80%	PastPerfect	2%
Northampton Historic Preservation Society	70%	Excel	70%
Saxis Island Museum	0%	Museum Archive (MusArch)	89%

Table 16. Summary of Cataloging Procedures

The organizations who are currently utilizing a digital cataloging system are also using a standard museum accession or library numbering system to identify items in the collection. While there are varying degrees of how much detail is recorded for each catalog record, most contain the following standard fields: accession or identification number, object name, donor, description, measurements,

condition, and image if digitized. Standard Museum Nomenclature is built into PastPerfect software. It is also being used by the Cape Charles Historical Society in their FileMaker Pro database and Northampton Historic Preservation Society in their Excel spreadsheet catalog. The organizations intending to use MusArch are also incorporating Standard Museum Nomenclature to name and classify objects.

While some of the organizations have physically numbered or tagged objects, over half have no system for tracking objects. Scores for location were quite low overall in the collections assessments, indicating this is an area that needs improvement. Physically tagging or numbering all objects, assigning locations to areas, and recording a location for each object should be done as part of the inventory process to gain better physical control of the collections.

The largest obstacle to a union catalog is the lack of digitization of collections across the member institutions. The two largest groupings of objects in the ESMN collections are photographs and archives/manuscripts. These resources would be most useful and accessible if they have attached images and scans in the catalog record. Half of the organizations have only 0-5% of their collections digitized. Digitization of the ESMN collections will require dedicated staff, equipment, and the development of a standard process.

## Overall Recommendations

The creation of a union catalog that will bring the resources held by the ESMN institutions together into one platform is a worthwhile endeavor that will help preserve the culture of this unique region. Based on the collections surveys and assessments, the following recommendations should be considered while planning for the next phase of this project:

- The ESMN members should seek joint funding that will enable them to share resources such as staff and equipment.
- This effort will require dedicated staffing to assist with cataloging and digitization. The most effective strategy would be to share project staff.
- The project would benefit greatly from a Project Manager that could manage the workflow and communicate/organize efforts across institutions
- Current staff should be provided with training in order to maintain the processes and procedures initiated as part of the project.
- The ESMN organizations contain museum, archival, library, and archaeological collections and a federated catalog system platform will need to seamlessly integrate data for the full range of collections types.
- The institutional holdings are rare and significant to the region as well as to the nation, and providing greater access to these collections through enhanced documentation should be a priority.
- The first steps in the process should involve:
  - Documenting ownership through deed of gift forms for donated items and determining what items are on loan and from whom.
  - If the organizations have not done so already, they should establish a numbering system and tag or label objects using acceptable archival methods.

- Assign locations to storage and exhibit areas.
  - Complete a full inventory of the collection that records basic details for each item in the collection including a location.
- Creating better access to collections will enable the organizations to gain a better understanding of their own holdings as well as other organization's holdings and will enable them to work more closely on joint projects.
- Collections should be evaluated to ensure they fit the mission and objects that don't should be considered for deaccession.
- Given the overall lack of storage space and collections staffing, adding to the collections should be done so on a very limited basis.

## Appendix F



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# **Robert Sellars Rosenwald School Stoneware Ink Refill BottleESMN.CCMW.02**

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This finding aid was produced using ArchivesSpace on March 18, 2019.

Eastern Shore Museum Network union catalog

[martin@virginia.edu](mailto:martin@virginia.edu)

URL: <http://www.iath.virginia.edu>



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## Summary Information

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<b>Repository:</b>	Eastern Shore Museum Network union catalog
<b>Title:</b>	Robert Sellars Rosenwald School Stoneware Ink Refill Bottle
<b>ID:</b>	ESMN.CCMW.02
<b>Date:</b>	1930
<b>Physical Description:</b>	1 Cubic Feet 6" x 2.5" x 2.5"
<b>Physical Location:</b>	Cape Charles Museum and Welcome Center Eastern Shore Museum Network 814 Randolph Avenue Cape Charles , VA 23310
<b>Language of the Material:</b>	

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## Scope and Contents

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Donated in 2015 by Robert Sellars. Slat glaze. Stamped "Vitreous Stone bottles, J. Bourne & Son, Patentees, Denby Pottery, near Denby, P&J. Arnold, London. potentially created in 1870s.

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## Administrative Information

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### Publication Statement

Eastern Shore Museum Network union catalog

[martin@virginia.edu](mailto:martin@virginia.edu)

URL: <http://www.iath.virginia.edu>

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